

# HIT PARADE

FEBRUARY 1990

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# ROOTS

BY STAN RICH

## ALICE COOPER

Frank White



Alice Cooper: "Some of the outrageous things we did 20 years ago would be tame today."

Each issue, *Hit Parader* travels back in time with a rock and roll celebrity. This month's time traveler is metal's original madman, the incomparable Alice Cooper.

This isn't going to simply be the tale of Alice Cooper's roots. Such a story, while certainly fascinating, would seem almost mundane in light of the contributions Cooper has made in putting heavy metal on the rock and roll map. The personal facts you may already know: born Vincent Furnier in Phoenix, Arizona, forty-something years ago. Moved to Detroit in the mid-'60s, where he formed a band known as Alice Cooper. (His emergence as Alice himself wouldn't happen for a few more years.) The group's metallic sound and fondness for dressing in outrageous outfits and bizarre makeup would disgust parents and delight teens

throughout the world. But more importantly, it was the music — songs like *Under My Wheels*, *Elected* and the classic *I'm 18* — that firmly established Cooper as one for the rock history books.

"Those were wild days," Alice admitted. "Looking back, it's hard for me to believe that most of that happened 20 years ago. It seems like just yesterday to me. Some of the things we did that were considered so outrageous then would be pretty mild today. But we were there first. That's what really counts. I know the impact we had, because I see it every day when I look through the pages of *Hit Parader* or flip on MTV."

Certainly, Cooper's outrageousness helped pave the way for Kiss, and later everyone from Motley Crue to Guns N' Roses. Without Cooper's pioneering efforts as both an incredible showman and a talented tunesmith, the emer-

gence of those bands — and of American heavy metal itself — is almost unimaginable.

"We didn't think of what we were doing as 'heavy metal' back then," Cooper said. "It was just rock and roll that we played as loud as we could. We did that to annoy people more than anything else, but there was no question that the kids got off on the energy and excitement of the show. I know a lot of people picked up on what we were doing and added their own twists to it. Certainly a band like Kiss did in the early days, and that trend is still going on today. Unfortunately, a lot of the bands today put more emphasis on acting outrageous than on writing good songs."

Unlike many of today's rockers, Cooper freely admits that his stage persona was an act. By the early '70s, he was a regular at celebrity golf tournaments, as well as on *Hollywood Squares*. While such activities clearly hurt his rock credibility, Cooper was becoming so immersed in his own world — a world filled with alcohol abuse — that he didn't even notice. In the late '70s, Cooper's career plummeted, along with his health. After a few rather feeble attempts to rekindle his past glory failed, many within the rock community considered the once-mighty Alice as little more than a pathetic has-been.

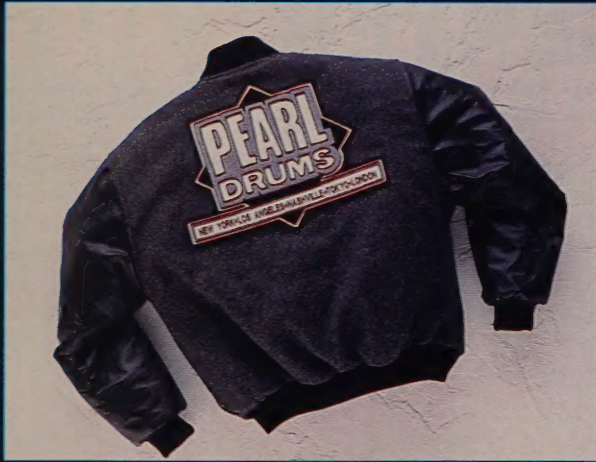
"That was a tough time for me," he said. "I've talked about it a lot, hoping in some small way that my difficulties might stop somebody else from going through that kind of hell. But every year I read about another rock star who's fallen into the trap of drinking too much, or worse. It's really sad. Sometimes I think there's something about the rock lifestyle that drives people to do crazy things."

Thankfully, and unlike many stars who never managed to get up after personal problems have floored them, Cooper is once again climbing back to the top of the rock pile. His most recent LP, *Trash*, enjoys the stellar contributions of friends like Steven Tyler and Jon Bon Jovi, and marks Cooper's strongest album effort since the early '70s. So what, exactly, is Cooper's secret? How did he manage not only to survive his difficult years but live to rise again? According to the man himself, it's just a simple mixture of luck and talent.

"I think everyone always assumed that Alice Cooper was successful because of the gimmicks," he said. "I used snakes onstage, beheaded dolls and put on the most unusual show around. But there was more to it than just showmanship. There were a lot of great songs — and I don't want people to forget that. Once you write some great songs, you can do it again. It's just taken me a lot of time to find that out." □



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*year end*

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# INFORMATION CENTER

**Ozzy Osbourne's** career is still in limbo following his arrest last September for attacking his wife/manager, **Sharon**. The English magistrate ruling on the matter banned Ozzy from visiting his home, his wife and his children and ordered him to immediately enter a rehabilitation clinic. At the present time it is hoped a reconciliation of some sort will be worked out

between the feuding Osbourne's. But with the always unpredictable Ozzy one can never assume anything.

\*\*\*\*\*

We haven't heard much from **Iron Maiden** recently, but now it appears the British Bashers will be gathering together to make a guest

appearance on guitarist's **Adrian Smith's** first solo LP. Fear not Maidenheads, the solo disc doesn't signify that the band is breaking up, in fact, the group may be reentering the studio as early as April. "This was just a record I wanted to make," Smith said. "It's just a bloke having some fun. Nobody should read anything mystical into it."

\*\*\*\*\*

**Judas Priest** continue to search for a new drummer to replace **Dave Holland**. Apparently dozens of audition tapes have flooded the band's management offices in New York when word of Holland's departure leaked out. The band isn't necessarily looking for a "name" drummer to fill the slot, preferring to add young blood to their lineup. With any luck, the Priest metal machine will be back to full strength soon with a new disc out for summer.

\*\*\*\*\*



Is **Whitesnake** having trouble with their record label? Rumors continue to abound that Geffen Records wanted major changes on the band's new LP, **Slip Of The Tongue**, right up until the record hit the street. Evidently they felt there weren't enough hits on the album and execs at the label felt the new disc would have trouble matching the sextuple platinum success of the group's **Whitesnake** LP. "We make the music we want," **David Coverdale** stated. "We always have and we always will. This is a great album. That's all I have to say."

## TIDBITS AND ASIDES

Has **Guns N' Roses** settled their personal problems?... Is **Lita Ford** frustrated in her search for new band members?... Is **Blackie Lawless** thinking of going solo?... Is **Yngwie Malmsteen** thinking of changing vocalists yet again? □

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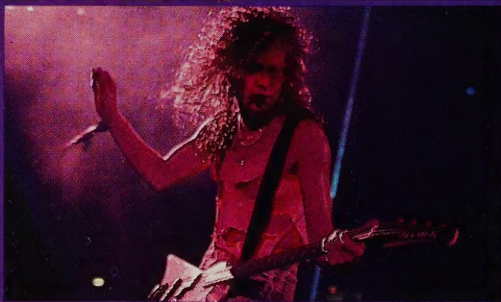
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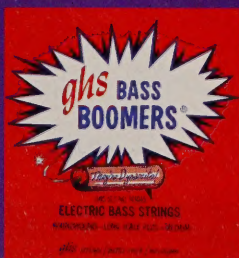
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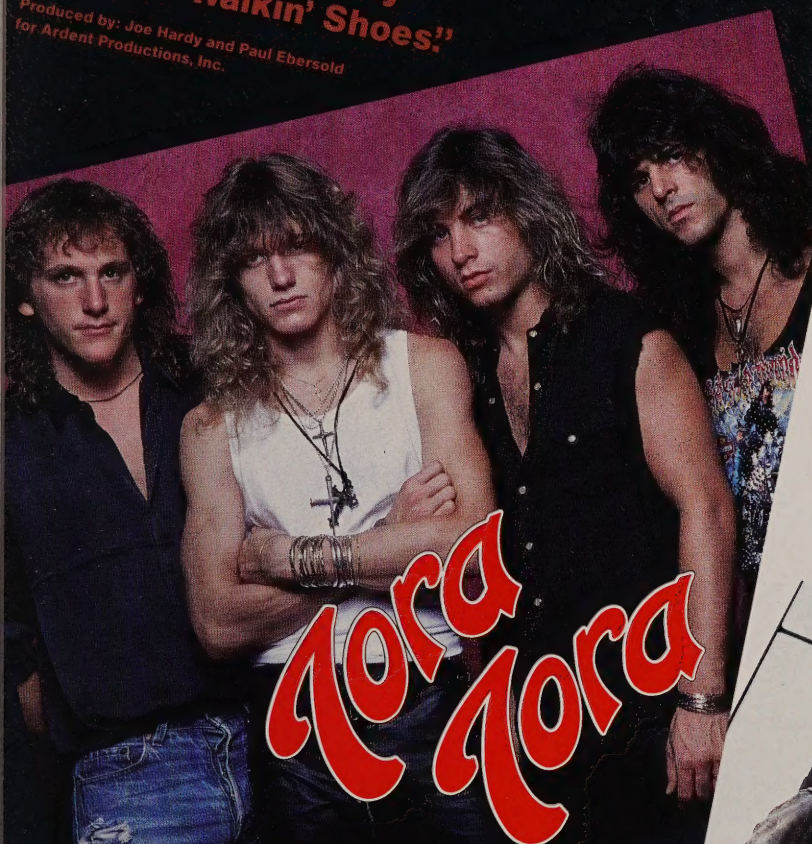




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# KING'S X MENTAL METAL

Texas Trio Score Breakthrough Hit With **Gretchen Goes To Nebraska**.

BY ROB ANDREWS



King's X (l. to r.): Doug Pinnick, Ty Tabor, Jerry Gaskill.

King's X are not your conventional heavy metal band. Come to think of it, this Texas-based trio isn't conventional, period. Eclectic, unpredictable and clearly motivated by forces not of this world, bassist/vocalist Doug Pinnick, guitarist Ty Tabor and drummer Jerry Gaskill have returned to the rock scene with a second dose of their unique musical musings, this offering entitled **Gretchen Goes To Nebraska**. Blending surrealistic lyrical and musical moments with just enough rock energy to keep things interesting, King's X intend to make their mark on the metal world — whether they become a commercial success or not.

"We're never sure who's gonna buy our albums or come to our shows," Tabor said. "We get a real diverse audience — a little bit of everything. When we play live, we'll have kids in Metallica T-shirts sitting alongside people who just popped in from a jazz show. We like it like that. The trick for us is to keep expanding our audience. We feel we have something for everybody; we just have to let them in on the secret of King's X."

The secret of King's X began to unfold last year when this unit unleashed their first LP, **Out Of The Silent Planet**. The disc, complete with

enough twists and turns to delight any roller-coaster fanatic, became an instant critical fave, ending up on many expert's "Top-10" lists for the year. But, as is so often the case, critical raves didn't translate into big sales, and while **Silent Planet** helped establish King's X as a potent and fascinating new force, they knew big-time recognition would require a new LP. With **Gretchen Goes To Nebraska**, they feel they have the vehicle that will raise their public profile and gain them the kind of recognition they seek.

"This album is a big step forward for us," Tabor said. "It's a little bit of a concept album, but each song stands on its own. The key to this band is that we've always enjoyed experimenting with our music, and this record certainly holds true to that. A few years ago, before our first album came out, we had changed the way we played. We had gone in a much more commercial direction, and things just weren't happening for us at all. Then we met some people who told us to follow our instincts and just make ourselves happy. That's what we did on **Out Of The Silent Planet**, and we've gone even further in that direction on **Gretchen Goes To Nebraska**."

Labelling King's X as a metal band — or even a hard rock act — is difficult, considering the band's wide-ranging charms. Pinnick's sultry vocals and mystical stage persona recall images of Jimi Hendrix, while Tabor's guitar often harkens back to the classic '60s rock of the Beatles and the Stones. But it is the group's attitude — tough, determined and unconventional — that marks their musical stance. King's X are not about to challenge Metallica in the heaviness derby, but for fans who like their music heavy but with an intriguing bent, this band might be just what the doctor ordered for a little change of pace.

"We're a band that doesn't set out to be different," Tabor said. "We just want to be ourselves, and that's what took us in the musical direction we used on the new album. This is a different record than the first one because we've had a lot of new experiences — especially on the road — to draw upon. I'm sure we'll continue to change in the years ahead. Even if this record becomes a big hit, I doubt if our style would stay the same. We're not a formula band by any stretch of the imagination. We just do what our heart tells us is right. So far, our hearts haven't been wrong." □



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BY MICHAEL SHORE



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# Mötley Crüe

## KINGS OF CRUDE

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**Dr. Feelgood.**

BY BARBARA WRIGHT

was in a comedy club recently (and no, it wasn't jam night at one of the L.A. Sunset Strip clubs), when the comedian asked if anyone had become what they wanted when they were young. Only two people raised their hands. One was in real estate, and the other was myself, a rock journalist. I thought to myself, "How sad. Out of 100 people in this room, only two people have gone for their dreams. No wonder they need a good laugh."

In rock and roll, I encounter a lot of people who are living out their dreams, but most are fulfilling some vendetta or compensating for small egos or lack of parental attention. One person who has fulfilled his dreams for no reason other than just for the sake of rock and roll is Nikki Sixx. In fact, he's the one who taught me how to chase *my* dreams, to run away from traps and not to take "no" for an answer because that's the only way to get to where you want to go. Not long ago, Skid Row's Sebastian Bach, one of the newer hard rock heathens, cited those same ideals as the basis of his determination while he was literally living on the streets (actually park benches) of Toronto.

Unfortunately, the message that Nikki personified for millions of fans has fallen by the

Nikki Sixx: "I left school at 14 because I hated being told what to do."



wayside in light of his recent confessions of heroin and alcohol addiction and his subsequent sobriety.

It's hard to believe that such a gentleman (because he truly is a very nice man), who has accomplished so much personally and professionally, could have such a humble view of himself and his world.

"I'm the same as every other kid in America with a dream, but mine came true," he says. "I've been able to travel the world, play music and get recognition. I've always liked the thought of being a gypsy. I guess that comes from when I was young, because we never stayed in one place. We traveled all the time, out of poverty. We went from one hopeful financial progression to the next. That's probably why I can't stand being in one place. I don't feel comfortable with things that stay the same. That goes for music, my love life, my dress code, my way of thinking. It may be gypsyish or maybe it's more schizophrenic.

"Part of the reason I left school at 14 was because I hated being told what to do," he continues, attempting to explain why he is the way he is. "But when I have kids, I'm definitely going to encourage them to finish school and continue with their education. I realize I'm an exception, not a rule. But going where the wind blows is what works for me. Some people can't bear the thought of leaving their hometown, and I can't stand the thought of staying. I enjoy change. I get bored with the same faces, the same scene. I get bored easy. I have a short attention span. I do. I'm stupid."

Stupid? Stupid??? Are we talking about the same person? How can someone who calls themselves "stupid" be one of the top bands in the country? Don't the ideas for Motley Crue's clothes, direction and style come from you?

"It's all honesty. I don't lie to people. Doing what we wanted to do is how we became, and still are, successful. I still think of us as just a glorified garage band. I'm not a rock and roll star, just a musician. Obviously, we always try to expand musically, as well as conceptually. That's just part of being a musician. People thought we were incredibly stupid for not doing *Shout At The Devil, Part II* for *Theatre Of Pain*. Or write ten songs like *Looks That Kill* for *Dr. Feelgood*. You're only a genius when it works."

But just because Nikki didn't finish school doesn't mean that he quit learning. "I figure life is educational enough," he says. "Maybe that's one of the reasons I wasn't interested in school. I've always read, and I've absorbed what's around me. And my life is doing research for songwriting or poetry. When I'm partying, when I'm fucking around, when I'm being serious, when I'm being bored or rowdy — it's all research, it's all education. You just have to be open to seeing things and making observations about what you see."

Two of Nikki's more poignant observations are this:

"We usually tend to imagine the ones we love dead, because most of us are pessimists. It would be hard for us to imagine our lives without them. So it's a way of preparing for that eventuality." And, "Everybody sells their soul at some point. It's a fact. Think about all the times you've had to compromise or give in, in order to get what you want."

For me, as a journalist, Nikki Sixx is a snort of cocaine, a swift kick in the creative ass, the funniest joke you've ever heard on the most tragic day of your life. Nikki has been an inspiration to thousands, as well as one of the major creative forces of this metal generation.

After an interview with "his holiness", it

takes me three weeks to stop being giddy after simply watching a Motley Crue video or transcribing the interview. I will always be in awe of his talent, philosophy and achievements, in spite of all the odds and obstacles against him. For me, Nikki Sixx will always be a god. But what I wrote about him some 4 years ago at the height of my Motley obsession is still probably the truest description of Nikki. At least he thought so.

"Nikki Sixx is a street kid who's done well with relatively few scars to show for it; a dreamer who sacrificed to make his dream come true and an achiever that will make it last. We should all be so lucky." □

## FROM THE ORIGINAL TROUBLEMAKER...



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Produced by Eddie Kramer, Ace Frehley and John Regan

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# CAUGHT IN THE ACT

BY WINSTON CUMMINGS

## SKID ROW



R.J. Capak

Sebastian Bach: "We're having a great time out here."

A crowd of nearly two hundred milled about backstage. The talk wasn't about the weather, the record business or even sports, style or fashion. In fact, the conversation centered on one topic and one topic only — Skid Row. It was minutes before rock's hottest young band was due to hit the stage, and everyone's attention had been galvanized by the platinum success of vocalist Sebastian Bach, guitarists Scotti Hill and Dave "Snake" Sabo, drummer Rob Affuso and bassist Rachel Bolan. With their self-titled LP at the highest levels of the charts,

and their videos for songs like *18 And Life* and *Youth Gone Wild* becoming MTV staples, the Skids have clearly become metal's latest "overnight sensations."

It was hard to tell, however, that those lucky backstage souls were in the presence of the hottest band around. The band members greeting their fans with warm smiles and handshakes, avoiding the haughty airs so common in backstage environs. As the ever-charming Sebastian moved from one friend to the next, his

firm handshake and his gift of gab made it clear that this is one band that isn't about to let stardom go to their heads.

"We're having a great time out here," he said. "We played in clubs and struggled just long enough to appreciate the opportunity we're getting now. How hard is it to say hello to some industry people backstage before a show? How bad is it to stop and sign a few autographs for fans when we get back to the hotel? I love it. It's what I've dreamed of doing my entire life. Maybe if we do it for another five or six years, like the guys in Bon Jovi, we'll begin to take it a little more for granted. But right now we'll say hello to anyone who says hello to us. Why the fuck wouldn't we?"

Bach's offstage enthusiasm was soon carried onto the concert stage at the stroke of eight, when the Skids began their tight, 50-minute set. Gyrating around the stage like whirling dervishes, the group launched directly into *Big Guns* before segueing into *18 And Life*. From there it was a nonstop rock assault as the band pulled out all the stops, delivering crunch rockers like *Rattlesnake Shake* and ballads like *Remember You*. The capacity crowd may have paid to see headliners Bon Jovi, but by show's end there wasn't a fan in the house who wasn't on their feet begging for more from Skid Row.

"People like the album, and that's great," Bach said. "But until they see us live, they really haven't heard Skid Row. We cut our teeth in clubs, and we still sound best when there are people out there screaming. That's why this tour has been such fun. We've had 20,000 people out there every night — some of 'em knew us, some didn't. It was our challenge to win 'em over and make sure they had a good time. I think we accomplished that."

One bit of controversy that has followed the Skids around, however, is Bach's penchant for cursing onstage. If the group were opening for the likes of Ozzy Osbourne or Metallica, such behavior would not only be acceptable but expected. But opening for Bon Jovi is a different situation. Whole families come to see Jon and his boys, and the Skids have been subjected to wide-ranging criticism for grabbing their crotches and discussing their sexual preferences before, and after virtually every song.

"Hey, this is rock and roll," Bach defended himself. "We've heard people tell us to tone down what we're saying, and believe me, we've tried. But when we start hearing the music and getting pumped up onstage, it's hard not to get excited. We're trying to keep our mouths clean, at least a little bit. But I get so fuckin' excited when I get onstage that I forget the shit that everyone tells me. I just want to rock!" □



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# PICK HIT

BY PETE JOHNSON

## DANGER DANGER

New Quartet Battles For Recognition With Debut Disc.

It's no secret to anyone who's been in a record store recently that the major labels have finally discovered heavy metal in a big way. A year or two ago, most label execs would have turned up their noses at the mere mention of a metal band, preferring to stake their reputations on more aesthetically-inclined acts. But the finances of the record biz pay the salaries of those executives, and the corporate balance sheets began to show that it was metal that was paying *everyone's* salary. Soon, the floodgates were opened, and seemingly every band with a guitar and an amp that went to "10" was handed a blank check. In fact, it's hard to fight through the jungle of new metal albums these days to find the few that are worthy of one's attention. That's the role we nice folks here at **Hit Parader** serve. We're telling you to check out Danger Danger — a damn good band that plays with a distinctive enough style to separate them from the rest of the metal horde.

Danger Danger — comprised of vocalist Ted Poley, guitarist Andy Timmons, bassist Bruno Ravel, keyboardist Kasey Smith and drummer Steve West — have staked out a position as one of the most diverse new outfits on the hard

rock scene. You like raunchy rockers? Then check out the group's first single *Naughty Naughty*. Looking for instrumental virtuosity? Then give Timmons' guitar work on *Boys Will Be Boys* a listen. Even if you like your metal more melodic, Danger Danger have something for you. In fact, according to the band's cofounder, West, it is precisely this musical variety that makes Danger Danger special.

"The thing about this band is that we really aren't a one-dimensional group," he said. "There are groups around who seem really content to work in one style of music, and if that works for them and their fans, that's great. I'd be the last one to knock it. But we're not like that. When we were growing up, we listened to a lot of different music — everything from pop to metal, from blues to radio-oriented rock. The songs on this record pick up on all those influences and then we add our own special talents. It's really kind of exciting because the album turned out just the way we had hoped it would."

It's taken Danger Danger a little over two years to reach their current status in the rock world. Formed in the fall of 1987 by New York natives West and Ravel, the group kicked

around the club circuit for a few months trying to solidify their lineup before the right components — Poley, Smith and Timmons — were found. More gigs around the New York/New Jersey area began attracting label attention, and before long, the group became the first signing of Imagine Records, a new CBS subsidiary.

"I know it's what everyone says, but this really is a dream-come-true," Ravel said. "I've had a chance to enjoy a little recognition by being in bands like White Lion and Talas in the past, but I missed out on those group's best days. With Danger Danger, I'm right in the middle of something very exciting, and I'm loving every minute of it."

Soon after signing their record deal, the group went into the studio to begin work on their debut disc with noted producer Lance Quinn (whose previous credits include albums with Bon Jovi and Lita Ford). Then, as if Quinn's talents weren't enough, the band recruited Mike Stone (whose magic touch has helped Whitesnake and Queen) to mix their new tracks. Those efforts have yielded a bumper crop of sprightly, instantly memorable rockers that pack just enough metal punch to give 'em credibility.

"This album mixes together everything we've ever loved about rock and roll," West said. "We believe rock is supposed to be fun; it's supposed to be exciting. We like making upbeat music that's a real kick in the ass. Hopefully people will get off on what we've done the same way that we got off on making the music. If they can have half as much fun listening to this album as we had making it, we'll be very happy." □



Danger Danger (l. to r.): Kasey Smith, Andy Timmons, Ted Poley, Bruno Ravel, Steve West.



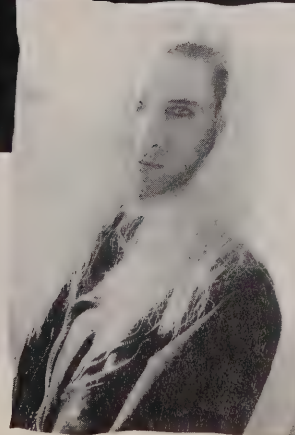
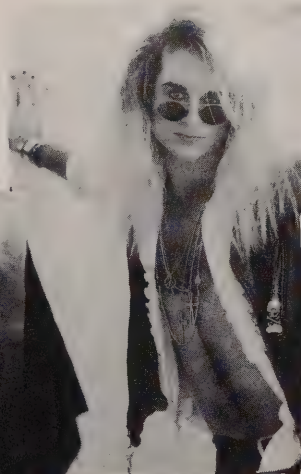
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# WHITE LION

## PRIDE & PASSION

New York Rockers Overcome Controversy To Score Platinum Success With **Big Game**.  
BY DANGEROUS DAN DOUGLAS



Rick Gould

Mike Tramp: "This time, everybody put his faith and trust in the other members of the band."

22 HIT PARADER

**S**ometimes things just don't go the way a band wants them to, even if the band's a double-platinum success like White Lion. They say that into every life a little rain must fall, and last summer a bit of drizzle dampened the spirits of vocalist Mike Tramp, guitarist Vito Bratta, bassist James Lomenzo and drummer Greg D'Angelo, albeit briefly. You see, the boys were on tour with Ozzy Osbourne for a month's worth of shows along the East Coast. At most of the concerts, White Lion's 50-minute "special guest" slot met with a frenzied audience response — especially at those gigs which were near the group's New York/New Jersey home base. But there were other nights too — nights when the metal-mad Ozzy contingent treated the White Lion brigade with, shall we say, less than the respect that they deserve. There were cat calls and even a few boos from a crowd who felt the

**"A rock singer shouldn't use his influence to preach to the fans."**

band's music was too lightweight, that Tramp was too good-looking and that Bratta's guitar work was too flashy. Though that reaction may have stung a little, the guys managed to survive the ordeal quite well, thank you.

"Touring with Ozzy was very interesting," the diplomatic Tramp said with a smile. "It was a good experience for us because we were able to reach an audience that we might not have reached otherwise. Ozzy's following may be a little heavier than our audience, but that's fine. I think that we're heavy enough to play with anyone. At the time we went on the road with him, there just weren't that many good tours out there. We thought it would be a good opportunity, and it was. It sure beat sitting at home."

As soon as White Lion were able to bolt from the Ozzy tour trail, however, they did, hooking up with a far more sympathetic tour headed by Cinderella. That package packed Midwest arenas through the late summer and early fall, and helped push White Lion's latest LP, **Big Game**,



past the million sales plateau. Perhaps best of all for these guys, the Cinderella/White Lion package attracted a lot more females than the Ozzy tour could ever dream of doing — a fact not lost on the roving eyes of a certain Mr. Tramp.

"Our music has a lot of appeal to women," he said. "We know that there were a lot more girls out there with Cinderella than there were with Ozzy. That's very important for us. We want to sell records to women just as much as we do to men. Besides, having a lot of women at the show makes hanging around backstage a lot more interesting. It's fun to just sit back and girlwatch. The women who come backstage to visit us can put on quite a show all by themselves."

It hasn't taken White Lion long to become one of the favorite groupie targets of the rock world. While the band's history dates back some five years to when Bratta and Tramp put together the first incarnation of the band in Brooklyn, New York, it's only been since the release of their multi-platinum smash, *Pride*, in 1987 that White Lion have ruled as kings of the pop/metal jungle. The band's good looks, solid instrumental attack and instantly memorable lyrics made such songs as *Wait* and *When The Children Cry* radio and video smashes, and turned Tramp into one of the leading pinup boys in the metal empire. But when *Big Game* was released in the spring of 1989, Tramp was out to prove that he was more than just another pretty face. In fact, such songs as *Little Fighter* and *Cry For Freedom* have a distinctly political bent to them.

"I don't believe that a rock singer should use his influence to go out and preach to the fans," he said. "But if I can entertain the fans while giving them something to think about — a little message — then I'll do it. I'm not trying to hit anyone over the head with some weird political stuff. But *Little Fighter* tells the story of the Rainbow Warrior, the ship that was sunk by the French government a year ago. All that ship was doing was representing Greenpeace, the organization that wants us all to breathe clean air and have blue skies to enjoy. How can anyone be against blue skies and clean air?"

"Perhaps *Cry For Freedom* is a little more controversial," he added. "That song is about South Africa and the apartheid practices that the government imposes. That song means a great deal to me because it really comes from my heart. It's a very different kind of song for us, totally unlike anything White Lion has ever done before. I just started singing lyrics off the top of my head, and they seemed to fit in right away with Vito's music — it all came together very quickly. Working like that, and ending up with a song that had something interesting to say, made us all feel very good."

Despite the band's efforts, there are some who feel that *Big Game* doesn't match up to its

illustrious predecessor, *Pride*. While there's a greater diversity of material on the current LP, there are those who believe the band's latest collection fails to fulfill the musical promise hinted at earlier. Of course, the band members strongly refute these charges, insisting that *Big Game* is a major step forward for them in every way.

"I consciously wanted to do something totally different on every song on *Big Game*," Bratta said. "No song has the same groove, the same beat or the same feel as the song before it. I was going for a concept, as if the band had been around for ten years and we were putting

out a *Greatest Hits* album. Each song was designed to represent a whole different time period and style, but still sound like White Lion."

"Writing comes naturally to Vito and me," Tramp added. "This album came together very easily. We didn't have to push anything. We had written on the road and when we were relaxing, so we were ready to record. This time, everybody put his faith and trust in the other members of the band. It was a very harmonious process for us. This is the album where White Lion really became a band. We hope it makes people as happy as it's made us." □



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**DiMarzio**

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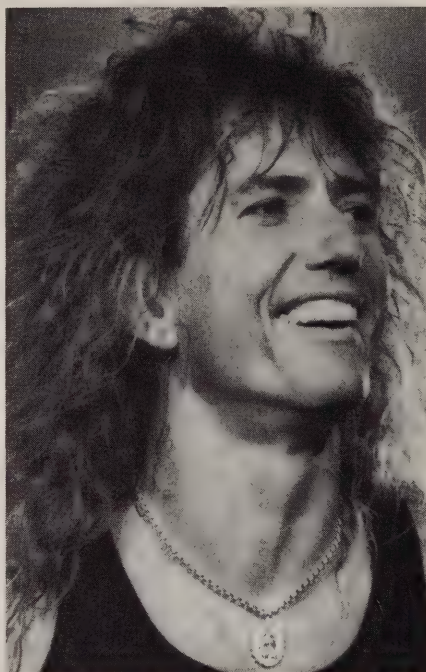
# MAIL

I hate Whitesnake's David Coverdale, who's had so many facelifts and wears so much makeup he looks like a woman! As a matter of fact, he looks like Lindsay Wagner, the Bionic Woman. David, why don't you take a look in the mirror? Ditto to Blackie Lawless; he looks like Liz Taylor!

Billy DePasquale  
New York, Yeah!

I just wanted to let everyone know that Skid Row is the greatest band on the face of this earth. Last week I was lucky enough to meet them in front of their hotel before a Bon Jovi concert. They're the sweetest bunch of guys you could ever meet — not to mention great-looking and talented. They signed autographs and posed for pictures with everybody, even to the point where the tour bus started pulling away. It's really cool that Skid Row appreciate their fans as much as their fans appreciate them. When you guys hit the big time, don't change your attitude! You are the greatest!

Sue  
North Attleboro, MA



Larry Marano

**David Coverdale: One reader thinks he looks like a woman.**

To Guns N' Roses,

You guys are cool. Axl, did you really slug a security guard? Slash, do you really keep Jack Daniels in business all by yourself? Do you guys care about your fans? I heard you guys fight with anybody who gets in your way. Could you give me a Lies T-shirt and autograph it. Hope I'm not asking for too much, but I am a big fan of yours.

Mike Zielstorf  
Davenport, IA

Are you sick of being fed bubblegum for breakfast, lunch and dinner? Just find something old, use something new, mix them all together and you get a case of the blues. Blues-metal, that is. A spark created by Deep Purple and Whitesnake has turned into a raging fire from which four new monsters of the rock scene have come — the "Four B's": the Bullet Boys, Blue Murder, Badlands and Mr. Big! Veterans like Mick Sweda, John Sykes, Jake E. Lee and Billy Sheehan put the crunch and punch back into music. If you want to hear about playing on the merry-go-round, listen to Poison, Motley

## Billy Sheehan THE TALAS YEARS

"...sends chills down your spine & opens doors you never knew existed, we're talkin' about Talas."  
—Record Review, April '84



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**"The chilling flavor of classic Overkill with an added degree of raw power."—Jeff Kitts, Metal Mania Magazine**

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Crue and Def Leppard. If you want rock, take the "Four B's" and call me in the morning!

Todd Armstrong  
Dr. Rock

When I read *Hit Parader's* article, *Bon Jovi, Manifest Destiny* (in the August, 1989 issue), I couldn't believe what Jon Bon Jovi said! "They sort of know Richie because he wears that cowboy hat of his..." Talk about HUGE egos! Hey Jon, did it ever occur to you that maybe we know about Richie Sambora because he's a kick-ass guitar player AND a totally hot babe?!! At the Bon Jovi concerts I've been to, I've seen just as many women screaming for Richie as for you. Why don't you take a couple of steps down off your pedestal and take a look?

Paula Kazimore  
Parma, OH

Dear Hackmeisers:

"Vixen have beaten the odds!", bleats editorial orifice Andy Secher, who's always good for a few laughs (however unintentional they may be.) Well, I still say those Vixen tweetybirds are nothing more than Journey with a sex-change. But then, what do I know? I've only been listening to hard rock/heavy metal/what-the-fuck longer than most of your current readers have been alive, that's all. On the other mitt, Vixen's "suckcess" means you hacks can finally drop your half-assed pretenses of liking Girlschool, which means you don't have to bother with any more rinkydink articles, accompanied by a rinkydink black and white photo or two. Which means, I can finally stop fooling myself into believing a few of your writers actually give a damn about something besides the almighty profit margin. So I guess it all works out peachy-keen for everybody except Girlschool, who can't seem to do anything except stomp mudholes in Vixen, Dorko and Loathsome Lita, as well as most of the simpering poofcakes and purveyors O'Death (as long as nobody gets hurt) you keep plastering all over every page of every issue.

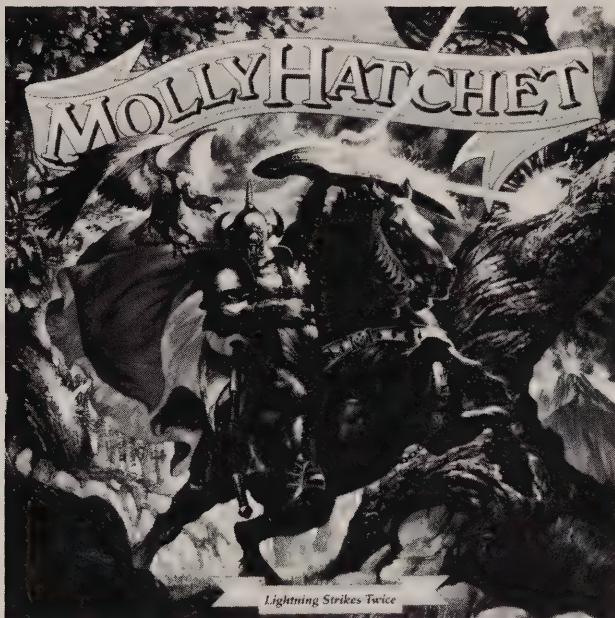
Auf-fucking-wiedersehen, scheisskopf!n!  
Stefan von Stuka, III, Esq.

P.S. Vixen ain't good enough to carry the Pandoras' dayglo fishnet crotchless pantyhose. The 'Doras not only sound a zillion times better, but they're intentionally funny (unlike Vixen.)

Thanks for your feature on the HOT new band, Bang Tango. I'm a major fan of theirs. They're the best band to come out of L.A. in a LONG time. And their album, *Psycho Cafe*, proves it.

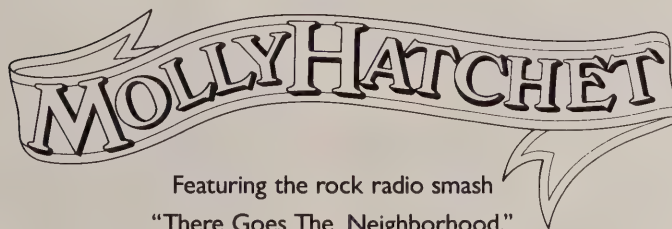
Kathryn

# Turn this one up to "11."



The Hatchet is back with the same balls-to-the-wall southern rock that made "Flirtin' With Disaster" a worldwide smash. Their Capitol Records debut returns the distinguished vocals of Danny Joe Brown and the thundering guitar army of Duane Roland to prove that lightning really can strike twice. So put it on, play it loud and feel ten hard hits from the Hatchet.

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## Now on tour forever

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This is the very first time I've ever written to any metal mag, but I really had to express my feelings about Tesla's album, **The Great Radio Controversy**. I've never really been a freaked-out Tesla fan, but this LP has changed everything. Def Leppard will always be number one for me forever and ever. But now Tesla are coming right after them. These guys really rock. Just listen to *Did It For The Money*, *Yesterdaze Gone*, and *Heaven's Trail (No Way Out)*, as well as every other song on the record. I believe that to really appreciate this album, you've got to crank it up to 10. **Hit Parader**, I don't have to tell you that you are the greatest magazine in the whole world — 'cause, to be honest, you're not. But I hope you print this letter anyway and tell the guys in Tesla they're great.

A Newborn Tesla Fan (Z.F.)

I would like to thank you for publishing a great magazine, BUT I have one suggestion. I think you are following the same heavy metal trend as all the other magazines. Sure, everybody likes to read about Guns N' Roses, Poison, Winger, etc. But too many articles about them can get ridiculous! I think a lot of people (especially me) would like to hear about groups like Seduce, Faster Pussycat, Killer Dwarfs, Circus Of Power, etc. (in other words, underground bands), instead of reading the same things about Guns N' Roses over and over again. By

doing this, I believe you will get a lot of new readers, keep the old ones and make a lot of newer bands more popular.

Sincerely,  
Mike Simpkins

I would just like to say to whoever thinks Lenny Wolf's voice sounds like Robert Plant's voice, "You suck!" I listened to all my Zeppelin albums and compared them to my Kingdom Come albums and they sound nothing alike! Sure, there are similarities; they both sing with the same style. But Plant uses his voice as an instrument and Wolf just sings. The bands don't sound ANYTHING alike either. Zep is mellow, Kingdom Come is not. If you're going to pick on someone because they sound like Zeppelin, pick on someone else. There's not one hard rock band that wasn't influenced by Led Zeppelin in some way.

Jason Nulton  
Gatherburg, MD

I have followed Lenny Wolf from Stone Fury days. Years ago, I picked up their first album, **Burns Like A Star**, just to take a chance. It turned out to be excellent. I really appreciate German singers. A year later, I saw a second Stone Fury album and was impressed that it

was even better than the first. I was disappointed that the band never toured. When Kingdom Come came out, I was happy to hear Lenny's voice again, but I was mad about the "Kingdom Clone" rap they took. I feel that if Stone Fury was given a listen or even a chance, they would have been great.

Stone Fury Diehard  
Antioch, GA

Congrats to the Motley Crue men on cleaning up their act. I hope Nikki and the rest of the Crue have learned their lesson that drugs just screw you. The band proved this time that they can kick death's ass. Next time, they might not be so lucky.

Cara "Pud" Cassidy  
Lerna, IL

P.S. I'm a true Crue fan forever, no matter what kind of shit you guys go through.

After reading the Banshee Rate-A-Record, I'd like to say 'Fuck You' to those two guys — I mean assholes — from Banshee. Where do they get off saying that stuff about Poison and Skid Row? I mean, I don't see any of *their* songs climbing up the charts.

Dennis Skawinski

□

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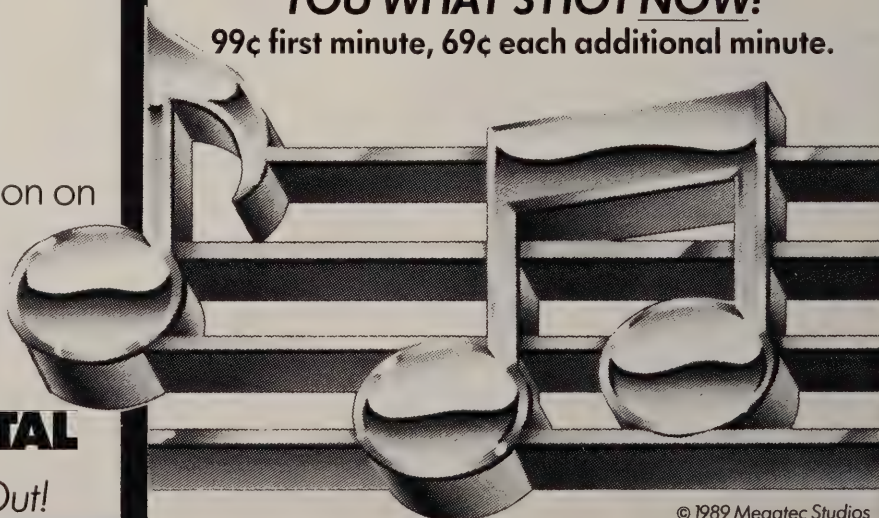
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# Lita Ford

## SET TO EXPLODE

Blonde Bombshell Finds New Band And Finishes Work On Latest LP.

BY HANK THOMPSON

**L**ita Ford knows she's hot. We're not saying that the lovely Ms. Ford is conceited, but that after a dozen years of struggling to make her mark on the rock world, she's finally about to attain her goal. With the platinum success of her most recent LP, *Lita*, and the smash single and video, *Close My Eyes Forever*, Ford has emerged as the true metal queen, the woman who has more hard rock credibility than any other member of her gender. There may be female rockers out there who can strut and pose, and even play, on a par with Lita. But when it comes to the total package — looks, talent and charisma — Lita knows she's got it all.

"You can't spend as many years in this business as I have and not develop a few tricks," she said. "I know how to work an audience when I'm onstage, and I sure know how to work out so I look good up there. But I don't want anyone to forget the hours I spend every day practicing guitar and writing songs. Some people still think that because I'm a woman, I'm somehow getting by on my looks or on some gimmick. Let me tell 'em right now I'm not."

Perhaps the reason Ford's career has taken off in recent months is the fact that she's now able to focus more of her attention on her work. Always known for her party-hearty attitude towards life, Lita Ford was known in the L.A. rock community as one name that had to be on your guest list. Ford made her mark on the male population of Motley Crue's Nikki Sixx and Black Sabbath's Tony Iommi. But last year, word filtered out that Ford had found the man of her dreams — the guy who would allow her to settle down a little. That man was none other than W.A.S.P.'s guitar wildman Chris Holmes. The pair were wed this past summer, and Ford admits that the relationship has aided her greatly in trying to get her priorities in order.

"I don't like discussing my personal life," Ford said with some annoyance. "Let's just say that I'm real happy with my life, both personally

and professionally right now, and that's made a big difference in my work habits. I don't feel I've got to be at every party that's held anymore. I still enjoy going out. But I don't mind staying in, either. I guess it's all part of growing up."

While she's been staying in, Ford has been hard at work writing material for her new album, scheduled to be released in March. Originally, the disc was scheduled for last November, some 18 months after the *Lita* album first saw the

### "I don't like to discuss my personal life."

light of day. But the success of *Close My Eyes Forever* reenergized that album's sagging fortunes and sent it soaring back up the charts. Executives at Ford's label decided that holding onto the disc for a few extra months might not be a bad idea.

During the interview, late in 1989, rumors began surfacing that Lita was unsatisfied with the band with whom she had recorded *Lita* and subsequently toured the world. Word got out that she was hitting the clubs in both England and America, searching for a talented, good-looking group of rockers who could help propel her to superstar status. While those close to the Ford camp would neither confirm nor deny those rumors — and Lita herself remained uncharacteristically mum when confronted with the stories — it appears that there will be new faces surrounding Ford when she hits the tour trail again early in 1990.

"I've worked with a lot of different musicians over the years," Ford admitted. "I like to work with people who share my commitment to the music. I'm always looking for hot young players, and I've had a lot of different people go through my band over the years. Sure, it would be great to find the perfect musicians and keep a band together for the next 20 years, but that's not a necessity for me."

It seems certain that when she does hit the road again, it will be as an arena headliner. That success will culminate a long, perilous journey which began when Ford played those arenas with her original band, the Runaways, in the late '70s. Her career since then has taken a series of bizarre twists and turns, in which she was unceremoniously dumped by a major label, suffered through a series of personal problems, then landed on her feet as the first signing of Mike Chapman's Dreamland Records.

"Mike Chapman is the guy who I give almost all the credit to for my career today," Lita said. "The two most important people in my business life are Mike and my manager, Sharon Osbourne. Mike approached me at a time when I really was at a low point in my career. He wanted me to be on his new label, and he gave me a great deal of personal attention. He's a brilliant man when it comes to music. He can write, he can produce and he can handle tough business decisions. His help was just what I needed at that time."

Lita may point to her business friends as the key to her current success, but no one with eyes or ears can deny that Lita's sexy good looks and burning guitar skills should be all she ever needs to ensure her continued good fortune. She's seen metal be in fashion and out, and she's aware that she'd damn well better cash in her chips this time. The pressure is on. Ford knows the bank vault at her record label will be open for her next album and tour, but if she can't deliver the goods, she'll have a lot of explaining to do. Ford feels confident, however, that the foothold provided by the *Lita* LP will give her a chance to climb to the top of the metal mountain this time around.

"I'm really looking forward to getting everything going again," she said. "I think this is a very solid album, and I can't wait to get back on the road. The new songs will sound great onstage, and I know the fans will be having the time of their lives out there. I've been very patient waiting to get to this point, so there's no way in hell that I'm gonna blow it." □



Lita Ford





# HEAVY METAL HAPPENINGS

Rumors continue to circulate about internal problems within Guns N' Roses. It's no secret that vocalist Axl Rose and guitarist Slash haven't always seen eye-to-eye on things in the past, but now their conflicts have become more hostile. There are even stories floating around that the pair refuse to be in the recording studio at the same time. Fret not, G N' R fanatics out there. It seems certain that these problems will eventually blow over (or at least be neutralized) and the band's platinum-coated career will once again hit high gear.

\*\*\*\*\*

Remember Stryper? Well, it seems that the Christian rockers — who suffered the consequences for making their last LP, *In God We Trust*, too soft for the metal followers — are about to return with a vengeance. Gone will be their trademark yellow-and-black stage outfits, and returning will be the pedal-to-the-metal sound that first won the band acclaim. "We're going to be much heavier on the next album," drummer Robert Sweet said. "We are changing a bit, but our Christian message will still be there."

\*\*\*\*\*

How did Jon Bon Jovi react to having his *New Jersey* LP become the first hard rock disc ever released in the Soviet Union? He was totally blown away, of course! "Just think about it," Jon exclaimed. "Led Zeppelin, Deep Purple — all the great hard rock bands in history never had an album of theirs released in the Soviet Union. This is the very first one. It's really quite an honor. It's something I'll never forget."

\*\*\*\*\*

Poison are gearing up to return to the studio to work on their next LP. Though it has been over a year since their quintuple-platinum *Open Up And Say Ahh* was released, the band's hectic touring schedule kept them busy right through last summer. But, as vocalist Bret Michaels told us, being on the road didn't keep the boys from penning a few new tunes. "C.C. is always writing something while we're touring, and I like to keep busy too. In fact, about 10 of the songs I wrote I'm giving to my girlfriend to launch her recording career. Needless to say, we'll have plenty of songs ready to go for the next album."

\*\*\*\*\*



Neil Zlozower

**Stryper: Presenting their religious message with a harder edge.**

Have you noticed something different about Vince Neil these days? No, we're not suggesting that Motley's main man has changed his ever-engrossing personality one bit. But there's something about his face that looks just a little bit different. Is it possible that the golden-tressed singer has decided to go the Michael

Jackson route and have some of his facial features fixed? While those in-the-know remain mum on the subject, one just need look at some before-and-after photos of Vince. The evidence speaks for itself.

\*\*\*\*\*

The supermarket tabloids have been having a field day recently with the romance between Bon Jovi guitarist Richie Sambora and the ever-present, ever-popular Cher. Apparently, the pair met after a Bon Jovi concert last June and have since been inseparable. The guitarist is rumored to be so smitten with the 43-year-old actress/singer that he's even invited her to go on the road with the Bon Jovi boys!

\*\*\*\*\*

Aerosmith's Steven Tyler admits that he's been more than pleased by fans and critics response to the group's latest LP, *Pump*. "I can remember when we couldn't even buy a good review," Tyler said. "We used to be dumped on by everyone. Now the critics seem to love us. I guess they figure we've paid our dues and they've got a bunch of new bands who they can hand a lot of shit. I'm happy they're on our side now. But the best part is that the fans have always been with us. They're the ones we make the albums for."

\*\*\*\*\*

Lita Ford is back at work on her all-important new LP. Having delayed the disc's writing and



Jennifer Rose

**Poison: Beginning work on their next LP.**





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recording for a few months while she searched for a new band, Lita is now sequestered in a London recording studio putting the finishing touches on her latest vinyl venture. "I'm not gonna say who's in the band because I want there to be some surprises," Lita said. "Let's just say that this is by far the best band I've ever had, and I think that together we're gonna have a great year in 1990."

\*\*\*\*\*

Def Leppard are currently developing ideas for their next stage show. In the quest of offering something new and exciting, the British bashers know they have their work cut out for them trying to top their concert-in-the-round approach of last year. "Maybe we'll just go out there with our instruments and our amps," bassist Rick Savage said. "We'll go back to pure minimalism, like in the old days. Some people will probably see it as some kind of statement."

\*\*\*\*\*

Whitesnake have completed rehearsals for their upcoming world tour — their first with new guitarist Steve Vai. After several delays in the release of their new LP, the boys are making sure the same fate doesn't befall their roadshow. "One of the best things we did was to get on the road the moment the **Whitesnake** LP was completed," vocalist David Coverdale said. "We want to repeat that pattern this time. I can't imagine anything worse than sitting at home while a new album is out there."

\*\*\*\*\*

Queensryche have begun writing material for the followup to their gold LP, **Operation: mind-crime**. Due to the complex nature of their songs, writing is never an easy task for this Seattle quintet, and vocalist Geoff Tate says that it may still be a while before the boys get around to recording. "We don't want to start rewriting things once we get into the studio," he said. "We'd rather be ready to go from the moment we start to record. Our writing mode is different than our recording mode, and it's best for us to keep them separate."

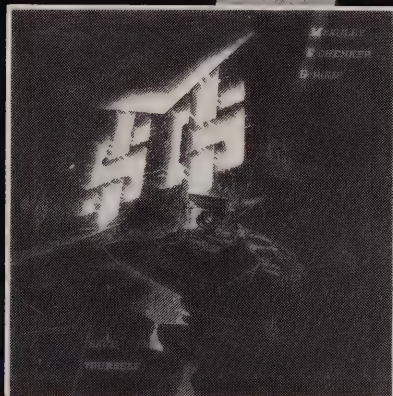


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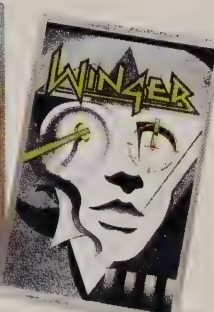
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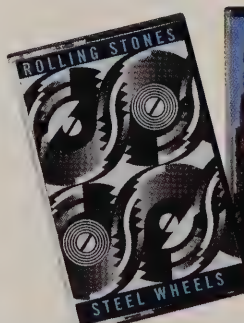


Winger - Headed For A Heartbreak; Hangin' On; Poison Angel; others. (Atlantic) 374-652

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<b>JOE SATRIANI</b> Surfing With The Alien	387-969 (RELATIVITY)
<b>HEIR APPARENT</b> One Small Voice	387-639 (CAPITOL METAL BLADE)
<b>EXODUS</b> Fabulous Disaster	387-621 (COMBAT/RELATIVITY)
<b>LIZZY BORDEN</b> Master Of Disguise	387-431 (ENIGMA/METAL BLADE)
<b>FIFTH ANGEL</b> Time Will Tell	386-920 (EPIC)
<b>BANG TANGO</b> Psycho Cafe	386-300 (MCA)
<b>KREATOR</b> Extreme Aggression	386-219 (EPIC)
<b>TANGIER</b> Four Winds	386-011 (ATCO)
<b>VINIE VINCENT</b> All Systems Go	368-530 (CHRYSALIS)
<b>QUEENSRYCHE</b> Operation: Mindcrime	369-579 (EMI-MCAH)
<b>EUROPE</b> Out Of This World	370-403 (EPIC)
<b>METALLICA</b> And Justice For All	372-805 (ELEKTRA)
<b>VIOLENCE</b> Eternal Nightmare	373-167 (MECHANIC)
<b>OVERKILL</b> Under The Influence	373-373 (AL/MEGAFORCE WW)
<b>SUICIDAL TENDENCIES</b> How Will I Laugh Tomorrow When I Can't Even Smile Today	374-710 (EPIC)

<b>JUNKYARD</b> Practice What You Preach	386-326 (GEPHEN)
<b>PRINCES PANG</b> Practice What You Preach	386-268 (METAL BLADE/ENIGMA)
<b>TESTAMENT</b> Practice What You Preach	386-102 (AL/MEGAFORCE WW)
<b>POISON</b> Open Up and Say...AHH!	368-688 (CAPITOL/ENIGMA)
<b>STRYPER</b> In God We Trust	370-361 (ENIGMA)
<b>FATES WARNING</b> No Exit	371-880 (ENIGMA)
<b>KING DIAMOND</b> "THEM"	373-159 (ROADRACERS)
<b>OZZY OSBOURNE</b> No Rest For The Wicked	373-308 (EPIC)
<b>AC/DC</b> For Those About To Rock We Salute You	312-389 (ATLANTIC)
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<b>HEAVY D. &amp; THE BOYZ</b> BIG TYME	383-703 (MCA)
<b>BOOGIE DOWN PRODUCTIONS</b> GHETTO MUSIC: THE BLUE PRINT OF HIP HOP	386-193 (JIVE/ATLANTIC)
<b>YOU CAN ALSO CHOOSE FROM THESE POWERFUL HITS</b>	
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<b>RAP BEAT</b>	
<b>24-7 SP4Z</b> Harder Than You	387-373 (IN EFFECT/RELATIVITY)
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<b>AEROSMITH</b> Permanent Vacation	359-075 (GEPHEN)
<b>GREAT GONZOS</b> BEST OF TED NUGENT	312-330 (EPIC)
<b>JUDAS PRIEST</b> TURBO	342-303 (COLUMBIA)
<b>JIMI HENDRIX</b> Are You Experienced?	353-102 (REFRIGERATOR)
<b>.38 SPECIAL</b> Rock & Roll Strategy	375-139 (A&M)
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<b>THE TRAVELING</b> WILBURYS VOL. 1	375-089 (WILBURY)
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<b>JOE JACKSON</b> BLAZE OF GLORY	381-699 (A&M)
<b>STEVIE RAY VAUGHAN</b> & DOUBLE TROUBLE IN STEP	382-374 (EPIC)
<b>ZIGGY MARLEY &amp; THE MELODY MAKERS</b> ONE BRIGHT DAY	386-987 (VIRGIN)
<b>BAD COMPANY</b> DANGEROUS AGE	374-660 (ATLANTIC)
<b>CYNDI LAUPER</b> A Night To Remember	377-887 (EPIC)
<b>MILLI VANILLI</b> Girl You Know It's True	379-610 (ARISTA)
<b>RICHARD MARX</b> Repeat Offender	380-915 (EWE)
<b>INDIGO GIRLS</b> THE CULT SONIC TEMPLE	381-269 381-798 (SURE)
<b>EDDIE &amp; THE CRUISEURS</b> ORIGINAL PICTURE SOUNDTRACK	386-813 (SCOTTI BROTHERS)
<b>EDDIE MONEY</b> Nothing To Lose	374-223 (ATLANTIC)
<b>DEBBIE GIBSON</b> ELECTRIC YOUTH	377-275 (ATLANTIC)
<b>MADONNA</b> LIKE A PRAYER	379-594 (SURE)
<b>NEAL SCHON</b> LATE NIGHT	380-378 (COLUMBIA)
<b>STEVIE NICKS</b> THE OTHER SIDE OF THE MIRROR	381-103 (MODERN)
<b>EXPOSE</b> What You Don't Know	381-715 (ARISTA)
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# MANIA!

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<b>SHARK ISLAND</b> 384-180 <b>Law Of The Order</b> [EPIC]	<b>BLACK SABBATH</b> 383-109 <b>HEADLESS CROSS</b> [I.R.S.]	<b>DANGEROUS TOYS</b> 382-903 [COLUMBIA]
<b>EXTREME</b> 382-242 [A&M]	<b>SEA HAGS</b> 382-234 [CHRYSALIS]	<b>BLUE MURDER</b> 382-044 [GEPHEN]
<b>LEATHERWOLF</b> 382-002 <b>STREET READY</b> [ISLAND]	<b>EZO</b> 381-616 <b>FIRE, FIRE</b> [GEPHEN]	<b>GREAT WHITE</b> 381-178 <b>...TWICE SHY</b> [CAPITOL]
<b>WARRANT</b> 379-644 Dirty Rotten Filthy Stinking Rich [COLUMBIA]	<b>ACCEPT</b> 379-438 <b>EAT THE HEAT</b> [EPIC]	<b>D.R.I.</b> 379-172 <b>Dealing With It</b> [ENIGMA/METAL BLADE]
<b>MELIAH RAGE</b> 378-232 <b>Kill To Survive</b> [EPIC]	<b>METAL CHURCH</b> 378-166 <b>Blessing In Disguise</b> [ELEKTRA]	<b>TESLA</b> 377-986 Great Radio Controversy [GEPHEN]
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<b>GUNS N' ROSES</b> 376-087 <b>GN'R LIES</b> [GEPHEN]	<b>QUIET RIOT</b> 375-667 <b>QR</b> [PULSE]	<b>ANVIL</b> 375-485 Pound For Pound [ENIGMA/METAL BLADE]
<b>MOTORHEAD</b> 375-477 <b>No Sleep At All</b> [ENIGMA]	<b>DRIVE</b> 375-097 <b>Characters In Time</b> [RHINO/RAMPAGE]	<b>RATT</b> 375-071 <b>Reach For The Sky</b> [ATLANTIC]
<b>DEATH ANGEL</b> 374-827 Frolic Through The Park [ENIGMA]	<b>BULLETBOYS</b> 374-702 [WARNER BROS.]	<b>ANTHRAX</b> 374-264 State Of Euphoria [ISL/MEGAFORCE WW]
<b>ANTHRAX</b> 355-842 Among The Living [ISL/MEGAFORCE WW]	<b>OSZY OSBOURNE</b> 355-636 RANBY RHODAS TRIBUTE [CBS ASSOC.]	<b>WHITESNAKE</b> 355-362 [GEPHEN]
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<b>QUIET RIOT</b> 320-630 <b>METAL HEALTH</b> [PULSE]	<b>BLACK SABBATH</b> 318-790 <b>LIVE</b> [WARNER BROS.]	<b>BLACK SABBATH</b> 313-023 <b>MOB RULES</b> [WARNER BROS.]
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<b>ACE FREHLEY</b> 357-160 Frehley's Comet [AL/MEGAFORCE WW]	<b>JUDAS PRIEST</b> 1356-188 PRIEST...LIVE! [COLUMBIA]	<b>MÖTLEY CRÛE</b> 355-990 Girls, Girls, Girls [ELEKTRA]
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<b>ALICE COOPER</b> 350-025 <b>CONSTRUCTOR</b> [MCA]	<b>RATT</b> 349-563 Dancing Undercover [ATLANTIC]	<b>QUEENSRÛCHE</b> 347-856 <b>RAGE FOR ORDER</b> [EMI]
<b>DOKKEN</b> 340-661 Under Lock And Key [ELEKTRA]	<b>MÖTLEY CRÛE</b> 336-719 Theatre Of Pain [ELEKTRA]	<b>OSZY OSBOURNE</b> 335-844 <b>ULTIMATE SIN</b> [CBS ASSOC.]
<b>OSZY OSBOURNE</b> 309-120 Blizzard Of Ozz [JET]	<b>AC/DC</b> 308-635 Dirty Deeds Done Dirt Cheap [ATLANTIC]	<b>AC/DC</b> 305-045 <b>BACK IN BLACK</b> [ATLANTIC]
<b>WHITESNAKE</b> 328-484 SLIDE IT IN [GEPHEN]	<b>MÖTLEY CRÛE</b> 323-444 Shout At The Devil [ELEKTRA]	<b>DIO</b> 320-853 <b>HOLY DIVER</b> [WARNER BROS.]

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# BRITNY FOX

## FUELING THE FIRE

Philly Rock Warriors Release Second Dose Of Metal Magic.

BY ANDY SECHER

It's no secret that Britny Fox were one of last year's surprise success stories. Their self-titled debut LP soared past the million sales mark on the strength of songs like *Girlschool*, *Save The Weak* and *Long Way To Love*, and their national tours, opening for the likes of Poison and Ace Frehley, attracted fans around the world. Needless to say, vocalist/guitarist "Dizzy" Dean Davidson, guitarist Michael Kelly Smith, bassist Billy Childs and drummer Johnny Dee had much to live up to when they reentered the recording studio to begin their latest LP, *Boys In Heat*. But live up to expectations these Philadelphia rockers have, producing an album that shows a marked growth from their debut effort. Recently we caught up with Davidson to discuss Britny Fox the second time around.

**Hit Parader:** How different are things with Britny Fox this time? Have you been able to utilize the experience you had during the past year to bolster the new songs?

**Dean Davidson:** Oh yeah, a lot of the things that happened to us are reflected in the music and the lyrics of this album. I had a little portable studio on the road with me last time, so what happened to us while we were out there naturally became part of the songs. Things really are different for us this time. We're more confident. But we're still hungry enough to want to show everyone that we can really play. That's the most important thing to us. This record has 13 songs on it, which is a lot, and five of them are very commercial, very radio and MTV-oriented. But we've expanded our scope too. It's been real exciting.

**HP:** You mention that the band wants to convince people that you can really play. Is that a sensitive subject within the group?

**DD:** People who know us, who buy the albums and come to the shows, know we can play. But there are other people who look at the videos or our pictures in magazines and see a bunch of guys dressed in all sorts of ruffles, and they don't take us seriously. One of the things we're determined to do this time is stretch out and have a lot more fun. We're gonna use 12-string guitars on this record and really let loose. As far as our look goes, you can forget about all the ruffles. We're gonna dress onstage the same

way we dress for the street. It'll be cool, but it'll also be comfortable.

**HP:** Why do you want to start fooling around with your look and your sound when it was so successful last time?

**DD:** A lot of bands — many of them groups we really look up to — have been going through some changes too. Look at Poison. They're a great band, but they've made some changes in their look over the last year. If they can do it, so can we. The image we had last time was a real reflection of us. We believed in it. But some people didn't want to see beyond our look, and that annoyed us. As far as the music goes, I wouldn't say we're really changing. After being on the road for so long, we think we know what the fans want to hear, and we're gonna give it to 'em. We were a commercial band on the first album, and we're gonna be even more commercial on this one.

**HP:** Tell us about some of your favorite songs on the new LP.

**DD:** There's one called *Angel In My Heart*, which is a real nice song. It shows a different side to Britny Fox, while still being instantly familiar to the fans who know us from the first record. We have another one called *Long Way From Home*, which is about all the things that can happen to a band on the road. Then there's *Long Road*, which is a ballad about the fans. Those people out there mean everything to us, and I'm not just saying that to sound nice. I still answer every fan letter that's sent to me — and believe me, that takes a long, long time. But without those people, I know we'd be nowhere, and I wanted to write a song that told 'em that.

**HP:** The success you've enjoyed during the past year must have changed your life. What's been the biggest change for you?

**DD:** Well, it's real nice to walk down the street and be recognized. I guess anyone who ever goes onstage wants that kind of attention. And it's nice to have a little money now too. I'm gonna buy a house in or around Philadelphia in the near future, and that's kind of a dream-come-true. We're all real happy about the way things have gone during the past year. The time, money and effort we put into the first album was rewarded, and that feels real good.



**HP:** Is there one particular goal you have in mind for the new album and tour?

**DD:** Nothing in terms of sales or money. I know it'll sound a little corny, but I mean it when I say our goal is just to make people happy. If we can get some new people to listen to us and know that they've had a good time, then we've achieved our goal for the year.





**Britny Fox (l. to r.): Michael Kelly Smith, Dizzy Dean Davidson, Billy Childs.**

**HP:** We've heard that Britny Fox can be a pretty crazy band on the road. Got a good road story for us?

**DD:** Okay, here goes. This involves our sound man at the time, who's since been fired. This guy made a habit of eating everything he could get his hands on, including all the food that was

laid out for the band backstage. After a while, that really began to bother me. So one night we pulled up to an all-night pharmacy and I bought about a dozen packages of Ex-Lax. The next day, I made an Ex-Lax cake for this guy, made Ex-Lax pudding and even Ex-Lax cookies. Of course, he ate 'em all. He even ate some more Ex-Lax that I

had wrapped up in a candy bar wrapper. Well, to make a long story short, about an hour after he went up to his hotel room we heard this scream, and the guy came running out into the hall. His room was literally covered in shit. The Ex-Lax sure did its work. I know he won't be stealing our food anymore. □





# DEF LEPPARD

## READY TO ROLL

The Most Popular Band In Metal History Contemplates Next Move.

BY WINSTON CUMMINGS

It's gotta be fun being Def Leppard! When you're sitting on top of the world, as vocalist Joe Elliott, bassist Rick Savage, drummer Rick Allen and guitarists Steve Clark and Phil Collen certainly are, the day-to-day trials, tribulations and concerns that bother us mere mortals certainly don't crease your brow. Sure, we've all read about the band members' battles with personal demons ranging from drinking to physical injury. And no one can deny the Leps have suffered their share of bad luck during their decade-long career. But as we enter the 1990s, is there a band with more positive things going for them than Def Leppard?

Just consider: they've sold an amazing total of 18 million copies of their two most recent LPs, *Pyromania* and *Hysteria* — a figure no other hard rock band can match. They've grossed an estimated \$20 million in receipts from their most recent tours, more than half of that stemming from the sales of T-shirts, tour programs and other band-related items. Certainly, the boys in this band no longer have any financial demons looking over their shoulders. In fact, word has it that shrewd investments in the United States and abroad have turned the Def Leppard corporate empire into one of the most lucrative holdings in the entire rock world.

"Everyone always likes to talk about money," Elliott said with a laugh. "They figure that since we've supposedly sold so many records, we must be rolling in the stuff. Well, our managers

Joe Elliott: "Everyone always likes to talk about money."



keep us on an allowance, if truth be known, and while we're not wanting for things, the fact is that we're not living the jet-set lifestyle you might imagine. In fact, when we were in Holland working on the album, I would say our accommodations were somewhat laughable. But we enjoyed ourselves anyway. As long as we're together and being creative, the money side of things really doesn't matter."

Of course, it's easy to say money doesn't matter when you've got tons of the stuff. But in the case of Def Leppard, those words hold more than a ring of truth. Unlike many other rock performers, this band isn't motivated by the lure of big paydays. They could probably retire from the rock world this second and never have a financial headache for the rest of their lives. But new music to make, new artistic frontiers to conquer and new tours to begin are what turns these rockers on.

"We always like to push ourselves, to see what we can do," Collen said. "That's the fun part of being in a band. After you've toured a few times and recorded a number of albums, some of the fun goes away from those aspects of rock. And the business side of things is always a pain in the ass. But being able to write songs and then go into the studio to bring them alive is still an incredible amount of fun. Each album is a great experiment for us, to see what new doors we can open and what new tricks we can discover."

The rock community is now eagerly awaiting the chance to hear what new tricks the Leps have up their collective sleeves on their forthcoming LP. Work on the disc has been completed at Wissellord Studios in Holland, and now it's just a matter of time before the latest dose of Def dynamite is unleashed upon the metal masses. Those who have heard the new material say that it ranks among the band's best, falling somewhere between the blatant commerciality of *Pyromania* and the more adventurous stance of *Hysteria*.

Recorded over a four-month period last summer and fall, the disc also represents the band's first attempt at self-production. While close friend Mike Shipley was there to aid the band when emergencies arose — and to take command of the control board — for the first time, the band members themselves called the shots when it came time to piece the album together. On previous LPs, the group relied heavily on the prowess of producer Mutt Lange. But, having grown tired of Lange's slow production pace, the group decided to proceed on their own this time.

"We feel ready as far as production goes," Savage said. "We've worked with Mutt for so long that some of his technique must have rubbed off on us. He's the best producer anywhere and we enjoyed working with him, but we just felt it was time for us to try taking a little more control. Mike Shipley was a huge help to us, and together I think we've made some excel-

lent music. But, of course, the fans will have the final say about that."

One question industry insiders are pondering is how much effect Lange's absence will have on the group's songwriting. It was often rumored that the material on *Pyromania* and *Hysteria* was heavily edited by Lange, who is a gifted songwriter and musician, as well as being one of the world's top producers. Will his absence drastically alter the Def Leppard sound? That seems unlikely, considering the newfound maturity each of the band members has exhibited in the last two years; they seem well able to handle any situation, good or bad,

that's thrown their way. So the challenge of writing and producing material for their new LP, unencumbered by any outside source, is an opportunity these rock warriors cherish.

"We heard all those stories of how Mutt supposedly wrote all our songs," said an amused Elliott. "I can tell you flat-out that that's a load of rubbish. If people don't want to give us any credit, that's their problem, not ours. All I will say is that Def Leppard is certainly capable of standing on its own feet and looking out for its own welfare. We've got too many things to be happy about to let a little idle chatter like that ruin our day." □

Catch Bruce  
on the New KISS Album  
"HOT IN THE SHADE"

# SPARKDOWN

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# HANGIN' OUT WITH

## BON JOVI

The guys in Bon Jovi certainly know how to have a good time. After all, when you spend the better part of a year touring the highways and byways of Planet Earth, you'd better be able to kick back and relax when you get the chance. Whether it's fishing, hangin' out at the beach or just enjoying a few free moments with friends, Jon, Richie, Tico, Alex and Dave have proven, time and time again, that they can play just as hard offstage as they can on. Recently we caught up with the guys during a few quiet moments, since we thought you'd enjoy hangin' out with Bon Jovi.



Jon and Little Steven seem to be having a ton o' fun.



Del Leppard's Steve Clark seems to be pleased as punch to finally meet his life-long hero, Tico Torres.



Now that ever-popular Jon is posing with singer Billy DeVille. Doesn't that man ever rest?



Jon Bon Jovi





# KISS

## BACK FOR MORE

Legendary Rockers Prove  
They've Got Plenty Of Life  
With **Hot In The Shade**.

BY JODI SUMMERS

**T**he opportunity to sit down and have a heart-to-heart with all four members of Kiss is a rare and humorous experience indeed. You learn so much about the personalities of Gene Simmons, Paul Stanley, Eric Carr and Bruce Kulick by watching the subtle interplay between them when they've relaxed their guards a tad. It makes for entertaining conversation.

The reason for this tete-a-tete? Kiss' 23rd album, titled **Hot In The Shade**, though at the time this conversation took place, the boys were trying to decide that title and others like **Crimes And Punishment** and **Passion**.

**Paul Stanley:** ...As you probably know, we change our titles all the time. Each time, we say "this is definitely the one" and then we change it.

**Hit Parader:** When you were preparing **Crazy Nights**, there were a plethora of rumors going around as to what the title of the album was going to be.

**PS: Condom Nation.**

**HP:** There was another title — you had some gloves embroidered with the statement... what was it?

**PS: Who Dares Wins.** It sounds like a comedy routine. (Paul adopts a ghetto tone) Who dare? You win.

**Gene Simmons:** We go through that with each album. We must have had 50 names for this record.

**PS:** We figured it was better to have good songs and no title as opposed to a great title and no songs. Isn't that true Eric?

**Eric Carr:** (laughing) Yes, of course. That was it.

**GS:** Anyway, what's in a name?



Kiss (l. to r.): Gene Simmons, Eric Carr, Paul Stanley, Bruce Kulick

**HP: Hot In The Shade** is a long album, isn't it?

**PS:** Actually, we recorded 15 tracks for the album. The 15th song is one called *Little Caesar* that Eric co-wrote with a couple of people.

**PS:** It's about a vegetarian — a small one. We were going to call it *Romaine — Little Caesar Salad*.

**GS:** It's autobiographical, about Eric.

**EC:** (embarrassed) Oh, shut up. You know what we should talk about? Bruce's guitar solo, the highlight of the album.

**Bruce Kulick:** My much-hated solo that came out so brilliantly.

**HP:** It's an acoustic solo, isn't it?

**BK:** I learned on acoustic; everyone starts on acoustic guitar. But usually when I approach a guitar solo I take out my favorite electric, turn the Marshall up to 10 and I'm fine. I did the

same thing this time on the ballad *Forever*, and the electric solo was brilliant.

**PS:** If he doesn't say so himself...

**BK:** This time, after I'd finished on the electric, Paul peeked in and said, "I'd really like you to try an acoustic solo." I'm like, "Get out of here! What do you mean!!!" I was really upset about it. Then we tried an acoustic solo, which I was totally not prepared for — I didn't even think I could play well. And something else came out that was far more unique and more classic. I'm very proud of this.

**HP:** Who wrote *Forever*?

**BK:** Paul and Michael Bolton wrote it.

**HP:** Who collaborated on your other material on this record?

**PS:** I think your mother was one, your cousin or





George DeSola

someone like that. We used anybody who could whistle Dixie.

**GS:** No matter who anybody writes with, when a song comes into the band, we give it our own treatment. It may not say Eric on every song...

**PS:** It says Caesar.

**GS:** ...but we certainly feature his work in every tune.

**EC:** I'm going to change my name to Little Seizure.

**GS:** Kiss is a band of four people, and everybody has a piece of themselves in whatever we do.

**HP:** What do each of you bring to the band?

**EC:** I brought my drums.

**PS:** I bring vegetables.

**BK:** As you can see, we have a great attitude.

**EC:** Gene brings his stomach.

**GS:** And his ass. I think what everybody agrees

upon is that the whole is greater than the sum of its parts.

**PS:** Your hole is certainly great.

**GS:** I'm really getting it today. Anybody who thinks, "Hey I'm really it; without me the band would be nothing," is crap. Everybody contributes elements that makes the band much greater. That doesn't hold true just for us. When Lennon and McCartney split, the quality of their work afterwards just really didn't hold up.

**PS:** Lenin and Marx, when they split.

**BK:** Costello and Abbott.

**HP:** But there are certainly individual elements that each of you bring to the band — a sense of humor, a style of playing.

**PS:** (dodging the question) What does everybody bring into this band, Bruce?

**BK:** We all have our own stylistic thing that meshes together to make the Kiss sound.

There's a melodicness to it. Hey, there's a new word.

**EC:** Bruce just showed his sense of humor.

**BK:** There's definitely a sound, between the vocals and the guitars, the drums, the bass.

**PS:** What a sound — drums, bass and guitar! (Everyone breaks up into huge peals of laughter.)

**BK:** I'm not sure exactly what it is; it's just chemistry.

**GS:** There was something going on when we first started playing...

**PS:** And I'm going to find out what it is.

**GS:** It's a direction; it's like this train that people hop on.

**PS:** No, that's not it.

**EC:** A train, going off the bridge.

**GS:** The strong point of this band is that we don't try to make the usual heavy metal, rock or reggae. Kiss is what it is.

**PS:** And that is whatever you want it to be. □



# Whitesnake

## THE HEAT IS ON

David Coverdale Discusses Steve Vai, Getting Married And Being Rich.

BY ANDY SECHER

**I**t's the dawn of a new era for Whitesnake. Long gone is guitarist Vivian Campbell, whose burning lead licks helped propel the band on their most recent tour. In his stead is former David Lee Roth axemaster Steve Vai, a surprise replacement who joined the group when Whitesnake's other guitarist, Adrian Vandenberg, suffered a freak injury last January. Together with band leader David Coverdale, Vai has helped the Snake record some of their hottest tunes ever on their new LP, *Slip Of The Tongue*. The realigned quintet of Coverdale, Vai, Vandenberg, bassist Rudy Sarzo and drummer Tommy Aldridge seem thrilled to be together and making some of the best music to be heard anywhere. Recently, we hooked up with the ever-charismatic Mr. Coverdale to discuss Whitesnake '89.

**Hit Parader:** After nearly a dozen years in this business, does it surprise you that this is the first time **Hit Parader** has placed you on the cover?

**David Coverdale:** You all should have been taken out to the courtyard with sharp metal objects attached to your private parts and executed! (laughs) But now you have the chance to make up for the horrendous oversight by giving us the cover to kick off the release of our new LP.

**HP:** Why don't you tell us something about the record.

**DC:** We had a wonderful preproduction period last December in Lake Tahoe, Nevada, and at that point we ran into a bit of a problem with Vivian. He was easy enough to work with, but there



Rick Gould

Steve Vai: The new kid on the Whitesnake team.



David Coverdale





**Adrian Vandenberg**





was a constant irritation with him caused by peripheral people which really caused some problems. I think anyone who knows me is aware that I don't want to put up with any malcontents, so there was a natural parting of ways. The situation with Vivian certainly wasn't as nasty as what had occurred with John Sykes after the last album was completed, but it became an uncomfortable matter for everyone. Once that matter was cleared up, we got right back to work and achieved some wondrous results.

**HP:** You seem to gloss over the fact that you've added Steve Vai to the band, and that Adrian Vandenberg, who co-wrote most of the new songs with you, was not around for most of the LP's recording.

**DC:** That is all quite true. The situation with Adrian was an unfortunate and sad one. He severely injured his wrist while practicing on the piano, and when we began recording, it became quite apparent that in no way could he play up to his full capabilities. It was then that a certain person started "vying" for our guitar position, and he proved to be a perfect match for this band. He's absolutely brilliant — the devil's own guitarist! But I want to stress that Adrian is still very much a part of this band, and his songwriting for this record was not only prolific but totally incredible. I can't express how happy I am with the situation this band finds itself in at the moment.

**HP:** How did you come in contact with Vai?

**DC:** It's always been my contention that Whitesnake is a two-guitar band, and while a virtuoso like Steve can shine brilliantly in the studio, once onstage a band like this needs the flexibility that two superb musicians affords it. To be honest, we were drawn together by fate — that's the only way I can describe it. When opportunity presents itself, you'd better grab it! We've always admired each other's work, and when we had the opportunity to get together, we found that we got along famously.

**HP:** Let's get back to the material on the album. Do you have any favorite tracks?

**DC:** There are plenty of suitably romantic titles like *Kill For The Cut*, *Slip Of The Tongue*, *Now You're Gone* and *Slow Poke Music*. I think most of the

Neil Zlozower



**Rudy Sarzo: Still one of the most colorful bassists around.**

titles are pretty self-explanatory. They're down and dirty tales of sex, without getting into the tawdry side of things that I hear too much of on the radio. There's nothing wrong with some good, dirty sex and there never will be, and that's what my songs are about. All of the songs are related lyrically to things I've recorded in the past. We have one called *Deeper Than Love*, which is a newer version of *Is This Love*, which appeared on the last record. Love is the eternal question that we tackle lyrically as often as possible. My favorite track at the moment is one I call *Parking Ticket*. I like it because it's an inverted macho bullshit thing. You know how a man always leaves the woman in the morning when the sheets are still warm? Well, in this one, she's the one who leaves him and scrawls "Thanks for the fun" on the bathroom mirror in lipstick.

**HP:** How many songs did you record for the record?

**DC:** We actually wrote and recorded 16 different tracks, most of them written by both Adrian and myself. There are a few older tracks like *Burning Heart* and *Fool For Your Loving* which I've chosen to rerecord, as I did last time with *Here I Go Again* and *Cryin' In The Rain*, both of which I had first recorded some five years ago. Hopefully, we'll eventually find a home for all the material we laid down this time. I must admit that selecting the songs for the album was one of the hardest things I've done in my life.

**HP:** It's nice to have a back catalogue of songs like *Fool For Your Lovin'* that most American Snake fans never picked up on the first time around.

**DC:** That is true. They are great songs,

and with the band sounding as incredible as it does at the moment, I thought it was a wise idea to try them out again. Americans are the greatest rock fans in the world, and I just don't think the right karma existed for those songs to be fully appreciated in your country before this.

**HP:** Did you feel any stress following up the **Whitesnake** album, which sold over six million copies?

**DC:** Actually, there was very little pressure on me this time. In fact, I'd say I felt none at all. Only when we fell a little behind schedule did I begin to feel stress. It is every rock singer's dream to get "a little behind," but in this particular case, it wasn't what we wanted to do. But there are excellent people around this band — especially from the Geffen side of things — so they took a great deal of the pressure off me.

**HP:** Would you be disappointed if this album doesn't sell as well as the last one?

**DC:** That will be up to the dear people out there. I don't know if our hard work will make the difference between a megahit album or not. As I said before, I'm a great believer in karma. I think we've produced an album that should be successful, but how successful it will be is really out of our hands.

**HP:** There's no doubt that video and MTV played a major role in Whitesnake's success last time around. Can we expect a slew of new Snake videos to be heading our way soon?

**DC:** You can count on that. I've already been talking to Marty Callner, the man who produced our clips last time, and we're looking for exciting new ways of presenting the band. As I watch MTV, I see so many things that appear to be ripoffs of what we did last time, but they lack the taste and style that we brought forth. We will do many new videos I hope, and they will set new standards for the form.

**HP:** We certainly hope that they'll feature the "Whitesnake Girl", your beautiful wife, Tawny Kitaen.

**DC:** I certainly hope so as well. We were married last February, and my life has been constant happiness ever since. Tawny brought us so much good luck last time that we wouldn't think of proceeding without her this time. I mean, karma alone goes only so far! □









**HIT PARADER**  
**WARRANT**



# GUNS N' ROSES

## LOADED FOR ACTION

Internal Strife Causes Delays For Multi-Platinum Superstars.

BY JODI SUMMERS

*"I've never run over any dogs in my life."*

**M**ouths have again been yapping about the whereabouts of Guns N' Roses. True or not, the story doesn't matter. It's *their* 15 minutes of fame. Their lives are the inspiration for **Entertainment Tonight**. Betting that these five bruisers will cause rumor and consternation in the rock media carries the same odds as the moon rising this evening.

You've read the fables: Axl will never sing again. Slash hates C.C. DeVille. Axl is fed up that nobody else can get it together and is leaving the band. Steven has overdosed. Guns N' Roses hate gays and blacks. Duff will die at 29.

"You want to know how it works?" Duff says, appalled. He glares intently from behind his shades and continues. "Someone starts a rumor someplace — it's mainly through the journalists that they get started. One magazine will say something like 'Axl has a throat disease'. The next magazine will say 'Axl has cancer of the throat'. The next magazine will say that he's dead. We look at it and we laugh. The rock press stinks. It's written for 12-year-olds."

"Journalism has changed a lot," notes Slash. "When I was first getting into music — buying all the records I liked, playing guitar, going to concerts and shit — the magazines that were out were **Hit Parader**, **Circus**, **Cream** and **Rolling Stone**. At that time, it was all very adventurous journalism. It was cool, almost like college-type journalism — going out on a limb, writing about all this shit. You could even learn new words through reading it."

He is roused; his sensibilities are challenged. "Now it's so standardized. It's a fucking industry. I won't name the names of the magazines, because they do help us, but I don't even bother to read them, because they're ridiculous. They make up shit. A lot of the people that buy the magazines believe things that they read about us that aren't true."

"There's a lot of sensationalism," Axl Rose observed not long ago in a national publication. "People out there don't know what's real or not. Things are always going to get changed or taken out of context, but some magazines will make up an interview just to sell issues."

"One magazine's written that Slash said I run over dogs. I've never run over any dogs. I think it sucks when a kid has three bucks and he buys a candy bar, a soda and a magazine because he's really into Guns N' Roses, and he gets bad photos and an interview that's not true. It's not fair. Unfortunately, it probably will never change."

There's a new story circulating of a recent fist fight between Axl and Slash: Apparently, Axl decided Chicago would be a good low-stress environment to compile tunes for the next album. Slash wanted to be in L.A. and left. So now the band is supposedly not doing anything, though they've been spotted in New York.

Not true. Progress is being made.

Axl spent the early months of summer at his 12th-story, West Hollywood condominium writing songs for Guns N' Roses' next LP. He did stop all drug usage for the occasion, insisting drugs "just don't fit in my life right now." Axl's only indulgence at present is an occasional glass of bubbly. For the most part, Axl's mind is clear for the creation of the new Guns N' Roses opus.

In the meantime, Steven Adler, Izzy Stradlin, Duff McKagan and Slash have also been writing songs for the new album.

Have the remaining members of the group reduced their toxic intake as well? Let's just say they're coping, and allowing the music to be the supreme aphrodisiac.

"I get my influences from simple things, like a chord pattern," Slash says. Beneath his gaggle of curls, one can discern a smile. "I play all the time and put together shit that sounds cool. That's all songwriting is as far as I'm concerned. If Duff likes it and Izzy likes it and Axl likes it and Steve likes it, then we use it."

Where does the inspiration for a G N' R sonnet come from? Does it fall from the sky into a band member's head? Does it come from the environment? While they're recording, do the members of Guns N' Roses become musical hermits, avoiding MTV, radio and albums?

"Radio does nothing for me," says Slash vehemently. "Radio doesn't inspire me to jerk off, okay? Seriously, listening to the radio just makes me know what I shouldn't be doing. A metal station like KNAC in Los Angeles plays some cool shit, but a lot of the stuff they play as filler is fucking lousy. It's a heavy metal station; they play everything that they think is worth playing. 50 percent of that is sort of cool and 50 percent of it is garbage. I like better odds than that."

For those of you who've been living in China, **Appetite For Destruction**, Guns N' Roses first LP, is the largest-selling debut album in the history of rock and roll. If you get into the business figures and calculate things out (record sales, merchandising, tour revenues), Axl Rose is the lead voice and CEO of a financial empire that's worth more than \$125 million dollars.

Certainly, Axl and Company are going to want to do the best to parlay those impressive revenues with another great album. What is Guns N' Roses' grand scheme for this new record?

"The new record will definitely be more emotional," Axl told **Rolling Stone**. "I try to write so the audience can understand what emotions I'm feeling. Also, I think the songs are worded in a way that a great number of people will be able to relate to the experiences. It's not so personalized that it's only my weird, twisted point of view. We hope to make a very long record. It'd be nice to make one that's seventy-six minutes long — a 76-minute CD with varied styles."

The most recent word is that G N' R were writing in New York. Expect the band to go into the studio with Mike Clink producing, perhaps at Little Mountain Studios, in the winter, with a new album by spring 1990. □



Axl Rose





# DANGEROUS TOYS



"Dangerous Toys was just a name we came up with that we didn't hate."

Krasner/Treblitz

## PLAYING TO WIN

Texas Rockers Hit The Heights With First LP And Tour.

BY ROB ANDREWS

**D**angerous Toys — what a dumb name for a rock band! No question about it, D.T.'s moniker may rank as the most nonsensical title currently in the rock scene. On the other hand, Dangerous Toys is a memorable handle. When you hear the band's name bandied about in conversation or announced on MTV, you inevitably remember it and think, "Oh yeah, those guys with the dumb name." Actually, as we found out during this interview, vocalist Jason McMaster, drummer Mark Geary, bassist Mike Watson and guitarists Scott Dalhover and Danny Aaron almost used an even dumber name — the Pretty Guys — before they settled on their current nom-de-rock. But this bunch doesn't care about something as silly as a name. They only care about having fun, drinking beer and rocking as hard as they can. With an attitude like that, a dumb name is almost acceptable, isn't it? Whaddya mean "no"! You readers out there are getting tougher and tougher to please. But hopefully this recent conversation with Geary and Watson will do the trick.

**Hit Parader:** How did you end up with a name like Dangerous Toys?

**Mark Geary:** The fact is that when we were back home in Austin, Texas, we never could come up with good names for our bands. We were so into partying and playing onstage, that a name never seemed that important. But when this lineup of the band got together, we knew we had to have a name that we could stick up on the marquee in front of the clubs so people would know we were there. Dangerous Toys was just a name we came up with that we didn't hate. There's really nothing more to it than that.

**HP:** You have turned the name into an interesting marketing gimmick. The cover of your debut LP is pretty wild.

**Mike Watson:** Yeah, the guy who became our manager found these jack-in-the-box dolls someplace, a whole shitload of 'em, and he started sending them out to people to promote the band. We just took one of 'em and had it turned into the artwork that's on the album cover. It's kind of scary. I think that the kids who are into music like ours can relate to toys like

that — things that are just a little bit off-the-wall.

**MG:** The cover of the album has really gotten a lot of attention — it's great. There are so many albums out there right now, and most of 'em aren't that interesting. Hopefully, ours is an album that the fans might pick up because of the cover, but once they start playing it, they'll get into the music.

**HP:** How would you describe Dangerous Toys' music?

**MG:** It's down-to-earth, party, blues music. We like to think that this is the ultimate party album. Anyone who's reading this who hasn't checked out our music yet, let me tell you that our album is the one you should pick up for your next party. We guarantee everyone will be on their feet having a great time all night long. Well, maybe they won't be on their feet... but they will be having a lot of fun.

**MW:** We play real upbeat music. There isn't any somber "the world's gonna end tomorrow" shit on our record. It's about hangin' out, checkin' out the women and drinking lots of beer. We



concentrate on the things that are *really* important in life.

**HP:** You guys seem to be really preoccupied with sex on this record.

**MW:** Well, that's a fun part of life. Most of our sexual references are kind of subtle and done with a tongue-in-cheek attitude. About the most blatant we get is on the song *Sportin' A Woody*, which is more about a guy *not* getting sex than getting it. That's just a funny song; it's not supposed to be any heavy sexual thing. We haven't been in the right kind of places to really be that into wild sex. Maybe the bands from LA enjoy a scene like that, but we're just five boys from Austin, Texas.

**HP:** How tough was it getting a recording contract with Austin as home base?

**MG:** It really wasn't that hard. We'd only played shows in and around Texas — Austin, San Antonio, places like that. We had never been to New York or L.A., but we sent one of our demo tapes to L.A. and it reached the guy who became our manager. He pulled a few strings, hooked up with some really good people, and before we knew it we had guys from the major labels flying down to Texas to check us out. It was really wild.

**MW:** Everything really happened fast for us. This lineup has only been together for about two years. We had known each other for a long time, but we all were in different bands. Jason was in one band, while Mike, Scott and me were in another band that had this chick lead singer. Once we all hooked up, we fired her and hired Jason, and Dangerous Toys were hatched. I know you didn't ask for our band history, but there it is anyhow. (laughs)

**HP:** Your first videos, for *Teas'n*, *Pleas'n* and *Scared* have gotten a hell of a lot of attention on MTV. Does that surprise you?

**MW:** To be honest, yeah. We just went in and made 'em, not really thinking about how and if they would ever get on the air. Then all of a sudden they started popping up in the Top 10 of the Dial MTV show, which made us really flip out. That gave us a lot of confidence when we went on the road, because we knew there was gonna be at least two songs in our set that most of the people knew — no matter where we were playing.

**HP:** Speaking of touring, what kind of gigs has the band done so far?

**MG:** We've mixed some club shows where we've headlined with some shows where we supported groups like Accept and Badlands. It's been real good for us, because we're real happy to get the chance to get out of Texas a bit, and all the bands we've dealt with have been great. They tend to have a lot more experience than we have, so we're trying to pick up a few pointers where we can. As we learn, we promise you one thing — these toys will really start to become dangerous! □



**Jason McMaster:** He's been called a cross between David Coverdale and Robert Plant.

Joe Giron



# LIVE ON STAGE

## GREAT WHITE

Great White onstage is a celebration of rock and roll. From the strutting and preening of vocalist Jack Russell to the classic guitar riffs played by Mark Kendall, Great White's success stems from the band's ability to fuse instantly recognizable rock elements with a flair and originality all their own. That formula has yielded big dividends for this L.A. quintet in the last few years — two platinum LPs (*Once Bitten* and *Twice Shy*) as well as a sold-out headlining arena tour. They may not be the prettiest band around — the slickest, flashiest or fastest. But when it comes to creating a party-hearty rock and roll atmosphere onstage, nobody can touch Great White.



Eddie Mallik

Michael Lardie: He's the band's double-threat, being able to play both guitar and keyboards.



Jeffrey Mayer

Tony Montana: "Hangin' out on the road with these guys is always good for a few laughs."



Kraemer/Treblitz

Mark Kendall: "I'm glad people have taken us more seriously this time."



Jack Russell





**K**ing Diamond is the real thing. In a world filled with poseurs, prancers and pretenders, this masked Scandinavian metal master stands alone. While some people profess knowledge of the occult and claim they possess powers from the "dark side", the King openly announces his satanic beliefs and his abilities to harness those mysterious powers at will. Many rockers present themselves as true heavy metallists, but Diamond's burning, churning sound leaves most of them in his wake. With the release of his latest LP, *Conspiracy*, King Diamond has taken the next logical step in his battle to overcome comparisons with everyone from early Kiss to Slayer. He's gone a long way in establishing his own identity, something he talked about with his customary frankness when we recently had a mid-afternoon seance with the King.

**Hit Parader:** How pleased — or frustrated — are you with the level of success you've attained in America?

**King Diamond:** The truth is that America is my most successful market. Many people assume that because I'm from Denmark, I am some sort of superstar in Scandinavia. I wish that were true, but it is not. My career has grown very steadily in America, and I'm very pleased with it. I first

that are complete dramas — a fact that truly comes to life when you see that stage production. In that capacity, I am playing a role.

**HP:** It's been widely reported that you're a satanist, but recently you seem to be downplaying that fact.

**KD:** I haven't tried to downplay it at all. It's just that I'd rather talk about my music than discuss my religious beliefs. My beliefs do come across in the music I write, and unlike many of the bands that are currently on the scene, I do fully understand the powers of the dark side. We all have that dark side as part of our personalities — it is neither inherently good nor evil; it merely exists. My beliefs explore that dark side of human beings, but my religion isn't as important as the music I'm making.

**HP:** If someone as harmless as Ozzy Osbourne keeps getting picketed by protesters, someone like you must really catch some heat.

**KD:** Actually, I've never had any problems of that sort. Perhaps if I become better known, I will encounter groups that would like to see me stopped. In a way, I hope that happens, because it will indicate that my career is becoming more successful. But so far, especially on this tour, I have encountered only thousands of fans who have been totally suppor-

# King Diamond

## FROM THE DARK SIDE

Controversial Metal Madman Unleashes Latest Dose Of Mahem.

BY ANDY SECHER

developed an American following about five years ago with my original band, Mercyful Fate. Then my solo albums each sold more and more copies. My last album, *Them*, was by far my most successful. But my latest, *Conspiracy*, which is actually a continuation of the storyline presented on *Them*, will certainly be even bigger.

**HP:** Some people have looked at your makeup and said it is nothing more than a theatrical gimmick. How do you answer those charges?

**KD:** Perhaps those people have been talking to Gene Simmons. I hope everyone is aware that he actually tried to sue me in an attempt to make me stop wearing my makeup. Isn't that unbelievable? First off, he doesn't wear makeup anymore. Second, if the truth be known, if Simmons wanted to sue me, Alice Cooper should sue him! He wasn't the first rock and roller to wear makeup. The makeup I wear puts me into the character I assume when I'm onstage. It's obviously an extension of my own personality, but I do admit that on *Conspiracy* I am playing a character, much like an actor would.

**HP:** If you're merely playing a role onstage, why should fans take you and your music seriously?

**KD:** I believe you have misunderstood what I'm trying to say. The music, the story and the persona I project are all very real. King Diamond is someone who understands the occult and brings many of those elements into the music. But on *Them* and on *Conspiracy*, I have written albums

tive of me and my music.

**HP:** You're traveling with, to say the least, a very ambitious stage presentation. You're far from a platinum-selling artist. How do you justify such an expensive stage production?

**KD:** I justify it because I feel the music warrants it. I tried to scale down the production a bit when I toured behind *Them* last year. I felt unsatisfied by that. This time, I agreed that I would only play theaters and arenas big enough to hold the entire presentation. If that means playing only one or two shows in an area, as compared to playing five or six as I did last time, I was willing to accept that. I will not compromise my music or my stage show anymore.

**HP:** It would seem that you're willing to do almost anything to attain stardom. Is that an accurate way of describing King Diamond at this point in your career?

**KD:** I do want to become famous, that's true. But I only want to become a star on my own terms. I believe the music I'm making is very special and very different. I know it's not for everyone. I see some metal bands out there playing a particular kind of music and espousing certain philosophies that I know they don't really believe in. They're merely doing something for money. The fans can sense my commitment. They know that they're getting the real thing with me. Yes, I want to be a star. I deserve to be a star. And I will be a star. □





**King Diamond**

Kraemer/Treibitz



# METALLICA

## TAKING CONTROL

James Hetfield Sits Down For A Rare Face-To-Face.

BY MIKE GITTER

**J**ames Hetfield hates to do interviews. In the countless times I've interviewed the 100% USDA, shotgun blast of hard-edged reality known as Metallica, the task of answering my tireless interrogations has fallen to his comrades in aural armament. Kirk — three times. Lars — three times. Jason — once. Never have I spoken with the elusive vocalist/lyricist/rhythm guitarist. Since the beginning of this whole ...**And Justice For All** affair, the man has shunned the press, preferring to let the music do the talking. A wise strategy, actually, making each rare, pointed conversation a thousandfold more memorable and more insightful into the Metallica mystique.

3:00 PM, Friday afternoon. The phone is ringing in some far-off Midwestern hotel. "Hello," says the groggy voice on the other end. It's Hetfield. Wake up time after last night's gig, followed by a few hours' bus ride to the next city. Good morning, James.

"So why don't you do interviews?" I ask the deep, stirring voice behind such Metalligems as *One*, *Harvester Of Sorrow* and *Master Of Puppets*.

"I just got fed up with a lot of the bullshit that had to do with certain magazines who print shit that's fifty years old and totally irrelevant. Either that or they simply make stuff up."

But are you happy with the way your chief spokesman, Lars Ulrich, usually presents the band to the press?

"Well, Lars' interviews generally get to be the same after a while. He gets in a groove and he'll regurgitate the same crap over and over. It's true; I even get sick of reading our own press sometimes!"

The tour is clearly beginning to take its toll. Fifteen months of road-wear, including last summer's **Monsters Of Rock** dates and the startup of the **Justice** tour, with three more months to follow — across the U.S., down to South America and back to Europe. By tour's end, the Metallica road show will have lasted over two years! Things must be getting a bit... strange.

"Definitely," agrees James. "Getting home is something we look forward to. On this leg of the tour, we've been out for three months without any sort of time back home in San Francisco. We usually are able to get back there every two months and take some time out to collect our thoughts, but this is probably the longest and weirdest leg yet. We've done a lot of traveling and have visited some weirdo places — Australia, Japan, Hawaii, New Zealand, Alaska. It's starting to take its toll on us but not to the point where we're just going through the motions onstage. Once that happens, we'll definitely have to take some time off.

"This is the first time I've actually had a home to go back to. Before, I would just throw my shit into storage and go on tour — no house, no real place to stay, no girlfriend. This time, I've got a place, a girl, some sort of base. It helps a lot to talk to friends from home, too."

It would probably surprise most people to find out that this has been the band's healthiest tour yet; frequent drunken "rages" and Jagermeister binges on the decline. "The drinking sort of drove me into the ground," says James. "The Jagermeister wrenched my guts and made the gig the next day feel pretty unpleasant. We owe more to the people who come to see us. So now, I just stick to beer."

Unfortunately, drinking isn't the biggest of James' problems. "I've got a problem with my ears now, as a result of this tour. I just got diagnosed with that tinitus shit. It's a constant ringing in my ears that started about two months ago as a result of stress and constant loud sound. I have to go to bed with the television on to drown it out. I'm wearing earplugs now, and really regretting all the time I said they were for wimps. Now Jason's saying the same thing about me. We'll see about that."

Plainly speaking, the tour is running like a well-oiled machine; good vibes abound in the Metallicamp. But how are the band members getting along with current openers, the Cult who, rumor has it, will be replaced by fellow Bay Area natives and longtime Metallipals, Faith No More?

"It's OK. They're very different from us. When we had Queensrÿche opening, they were always consistent. They were into hanging out, having a good time. The Cult tend to be hot and cold, depending on what mood their singer's in. I don't really think they know what they want, changing so drastically every album. One minute they say they're 'rock for the '90s', the next they talk about how rooted they are in the '70s sound. I can't figure them out.

"I'm really looking forward to playing with Faith No More. We're friends with them and always have wanted them to tour with us. It'll be great to help them out, especially since they're just starting to happen. Like us, they have their own weirdo, roundabout way of doing things."

Justice — the thematic thread that weaves through the sixty-five-minute aural tapestry, ...**And Justice For All**. Will it figure in the far-off, yet-untitled, barely projected fifth Metallica album due sometime in 1991? Have James and Co. put any thought into the subjects that will keep the Metallica legacy moving full steam into the '90s?

"Nothing yet," says James. "I've basically been concentrating on getting home in one piece. There are a few topics I've got some ideas for — a few titles, a few riffs. People ask me all sorts of shit like, 'When are you guys coming back through?' or 'When's the next album?' All I can say is, set your watch for '91!'" □



James Hetfield





# Ultimate Rock

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| 1494-FASTER PUSSYCAT/Kool Kat      | 1642-RICHARD MARX/Guitar              |
| 1830-FORCE MAJEURE/Lp Cover        | 1827-ROLLING STONES                   |
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| 1705-JIMI HENDRIX/Guitar Great     | 1691-STYPER/In God Logo               |
| 1261-JIMMY PAGE/Guitar Great       | 1786-TONE LOC/Wild Thing              |
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| 1726-JOE SATRIANI/Guitar Great     | 1922-WARRANT/PORTRAIT                 |
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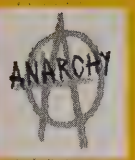
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1053-AC/DC  
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1832-AEROSMITH  
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1782-ANTHRAX  
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/Target



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/Gangster



1693-BON JOVI  
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1838-BON JOVI  
/Guitar



1742-BON JOVI  
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1391-DEF LEPPARD  
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1713-FALLOUT  
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1697-FASTER  
PUSSYCAT/Easy



1769-FASTER  
PUSSYCAT/Group



1834-GUNS 'N ROSES  
/Used To Love Her



1719-GUNS 'N ROSES  
/Welcome To Jungle



1604-GUNS 'N ROSES  
/Portrait



1623-GUNS 'N ROSES  
/Logo



1435-GUNS 'N ROSES  
/Appetite



1816-GUNS 'N ROSES  
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1331-HANOI ROCKS



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/So Far So Good



1689-MEGADETH  
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1668-METALLICA  
/Damaged Justice



1389-METALLICA  
/Crash Course



1718-METALLICA  
/Shortest Straw



1568-METALLICA  
/Lightning



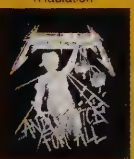
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/Metal Up Your Ass



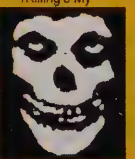
1072-METALLICA  
/Puppets



1667-METALLICA  
/JUSTICE



1441-MISFITS  
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1342-MISFITS  
/Fiend Club



1790-MISFITS  
(Glow In The Dark)



1927-MOTLEY CRUE  
Dr Feelgood



1421-MOTLEY CRUE  
/Bad Boys



1208-MOTLEY CRUE  
/Girls



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/Bible/Checklist



1701-OZZY O.  
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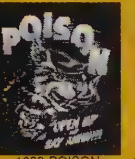
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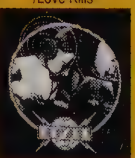
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Steven Tyler





# AEROSMITH

## ROCK ROYALTY

Tyler & Co. Release Best Album Yet With **Pump**.

BY ROB ANDREWS

It was a scene any true metal fan would have sold their soul to see. There sat Aerosmith's Steven Tyler and Joe Perry, chatting about the ways of the world with Motley Crue's Nikki Sixx and Vince Neil. What were these great minds discussing? The recent uprisings in China? The price of their Christmas gifts? The secrets of world peace? Actually, the foursome were discussing something far more basic and no less exciting — surviving in the rough and rugged world of rock and roll. It's no secret that the members of Aerosmith and Motley have each been through personal hells in recent years, battling to overcome the demons of drugs and drink. When the groups found themselves working side-by-side in a Vancouver recording studio last summer, their frequent get-togethers often revolved around the subject of health and staying clean.

"We hung out a bit and discussed all those things," Tyler said with a smile. "We're all survivors now, so it's easy to look back and discuss the rough times. Now we compare what our workout regimens are, and what foods we're eating to stay healthy. If anyone out there thinks that avoiding things like drugs ain't rock and roll, I'll just tell 'em to listen to our new album, or Motley's new album, for that matter. That's music being made by guys who have gotten their lives together. When you're healthy and your mind is clear, you can rock harder than ever."

In the four years since they cleaned up their lives, the members of Aerosmith have emerged

as one of the most entertaining bands around. Always unpredictable, these Boston Bad Boys continue to defy their detractors and delight their fans by reworking themes as old as rock itself into amazingly fresh and vital statements of their musical creativity. On their latest LP, **Pump**, Tyler and company have blended their intuitive understanding of the metal form with the latest in recording technology to create a disc that keeps these rockers one large step ahead of all their competition.

"I don't care how great they are, it's impossible for any other band to match the 16 years of experience we've got in Aerosmith," Tyler said. "We probably forget more about rock and roll on most days than half the groups in this business ever learn. I'm not saying that to brag, but it's the truth. We came up the hard way — before MTV and before all the media attention that hard rock bands get today. We had to go on the road and work our asses off in every city just to get a little recognition."

"The new album is a culmination of all the years of hard work we've put into rock and roll," he added. "It's got the classic Aerosmith groove, but I think it's heavier than the stuff we did on **Permanent Vacation**. I know that album sold real well, but that doesn't mean that we have to do **Permanent Vacation Part II**, does it? I think the people at our record label would have liked us to do that. But it's not our style to work that way. We like taking chances, and while this album is probably the best thing we've ever done on every level, it does take more musical chances than the last record did."

Taking chances in life and in their music has always been the Aerosmith credo. But these

days it seems that Tyler, Perry, bassist Tom Hamilton, drummer Joey Kramer and guitarist Brad Whitford are going out of their way to push the rock frontiers to new limits. As Tyler indicated, it would have been easy for the band to simply rehash the formulas utilized so effectively on the double platinum **Permanent Vacation**. Instead, songs like *Janie's Got A Gun* and *The Other Side* show that the group is exploring a different side of their musical personalities. That's understandable when one realizes that the group chose the tunes on **Pump** from a list of over 16 tracks they had written.

"We wrote a lot of material for this record, then we culled it down to the 10 tracks we liked best," Tyler said. "That's an old-style way of doing things. There are a lot of bands around today who would have tried to cram all 16 songs — or at least 14 of 'em — onto the album. But we didn't want to do that. We figured we'd always put nine or 10 tracks on a record, and we shouldn't change now. These songs really show the complete range of our style. There's a little bit of everything on this record. There are some real heavy tracks — maybe the heaviest we've done since **Rocks**. But there are some ballad-type songs too."

"I don't want anyone to worry about those other six songs," Tyler said with a laugh. "We've already got a few surprises up our sleeve. Maybe we'll play a few surprise songs in concert and then release 'em on a live EP early in 1990. Or we may hold on to 'em and put out another complete album as early as next spring. That way we could just stay on tour for as long as we wanted and not have the pressure hanging over our heads of going back into the studio to work on another album. We like the idea of having a little extra material floating around. It gives you a feeling of security."

Feeling secure is one thing Aerosmith should have no trouble doing these days. With **Pump** already a multi-platinum smash and their world tour ranking as the most successful hard rock venture of the year, Aerosmith's coffers will certainly be loaded to the hilt. Despite all their success, the boys aren't ashamed to admit that money still motivates them. And while financial rewards will always play a subservient role to artistic fulfillment for these guys, Tyler was quick to add that a nice payday is something he looks forward to.

"There's nothing wrong with money," he said. "As long as you feel good about what you're doing to make a living, there's nothing wrong with trying to make as much money as you can. Aerosmith has always believed in giving maximum value for the dollar, both on our albums and onstage, and every song is a classic. There are no off nights with this band. We make good money, but we earn it. Just because we love what we're doing doesn't mean we want to do it for free." □



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# D.A.D.

## MICKEY MOUSE METAL

Danish Quartet Set Their  
Sights On  
Platinum Paradise.

BY ANDY SECHER

**O**ne of the perks of working for *Hit Parader* is the steady stream of offers from record labels to travel to the far corners of the globe to see rock and roll in action. Over the years, our intrepid team of reporters have traveled to Rio de Janeiro to cover the "Rock In Rio" festival, to Tokyo to interview the participants of the Sunrise Festival and to Budapest to see the Scorpions invade Hungary. Recently we were offered the chance to fly to Copenhagen, Denmark, to meet up with a band called D.A.D., who Warner Bros. Records supposedly signed up for a million dollar deal. Since our mamas didn't raise no fools, we soon found ourselves jetting off to the land of Mueslix, kroner and pastry to see the wonders of Copenhagen and experience the magic of D.A.D.

Before we go any further, we should explain the name of D.A.D. You see, in Denmark the band goes by the more colorful moniker "Disneyland After Dark". But since the people at the Disney Corporation are known to enjoy suing anyone at the drop of a hat, the folks at Warner Bros. thought it might be wise to change the name used by vocalist/guitarist Jesper Binzer, his guitarist brother Jacob, bassist Stig Pederson and drummer Peter Jensen to D.A.D. Now that we've gotten that out of the way, let's get back to our travelogue of Copenhagen.

The city was beautiful. Tivoli Gardens, the semi-amusement park, semi-fantasy land that rests at the city's center, is one of the most enchanting places on earth. The food was great — lots of beer, ice cream and fish — the perfect rock and roll diet. And, best of all, the women were incredible — tall, blonde and beautiful. They even sunbathed topless in the park! It was certainly enough to make the eyes

of this New York boy pop out of their sockets. What a perfect place for a vacation. But we were there to work, dammit! That is, of course, if you call going to a rock concert work.

The concert, held in a big outdoor field about 20 miles outside of Copenhagen, was a strange scene — kind of like what Woodstock must have been like. There were 50,000 Danish kids there, all dressed in tattered denim, draped in sheets and torn T-shirts, wandering around in a

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**"The concept behind this  
band is to be fun — with a  
scary side as well."**

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drunken stupor. (Those Danes sure do like their beer.) They had come to see a strange amalgam of bands, including '50s-style rockers the Stray Cats, Norwegian metal masters TNT and the show's headliners, D.A.D.

Backstage, D.A.D.'s four members scurried about their trailer, putting on their unusual stage costumes and dabbing on more than a touch of eyeliner. Pederson was clad in a day-glo green denim outfit, complete with a white Red Cross helmet and a pair of mirrored shades. Jesper Binzer looked like a cross between Axl Rose and Ted Nugent, with his straight flowing hair and his fondness for leather. Together, these guys were quite a sight, a rich mixture that proved to be the perfect reflection of their musical sound.

"We like to be a little different," Jesper said. "The whole concept of this band is to be fun, but with a scary side as well. That's where the name *Disneyland After Dark* comes from. Disneyland is a great amusement park, a place where everyone goes to have a great time. But after dark it becomes a little more ominous. You've got to watch out or you'll get lost."

As soon as D.A.D. took the stage, it was obvious that the kids were there to support



them full-force. Holding aloft Danish flags, as well as steer skulls (one of the band's symbols), the throng were on their feet from the opening guitar salvo. For the next hour, the band tore through material from their debut U.S. album, *No Fuel Left For The Pilgrims*, as well as songs from their previous Danish-only albums. From the power of *Overmuch* to the infectious charm of the group's first international single, *Sleeping My Day Away*, D.A.D. put on a blistering set that mixed Jacob Binzer's spaghetti western guitar sound with Jesper's Lemmyesque vocals.

"We started out as a punk band," Jesper said. "And that's an element we never want to lose in our music. We've become more main-





D.A.D. (l. to r.): Jacob Binzer, Jesper Binzer, Peter Jensen. Stig Pederson.

Deborah Feingold

stream — more of a conventional heavy metal band — on this record, but we still like having some of those punk elements in there. My vocals are a bit rough, but that's the way we like them. We don't want to sound, look or act like any other band, and from what I hear, that's not something we have to worry about."

Judging by *No Fuel Left For The Pilgrims*, D.A.D. will soon be established as one of the most unique bands in rock. Unlike so many of their European compatriots who seem content to mimic the efforts of L.A.'s latest craze, D.A.D. seem intent on walking to the beat of their own drummer. In the process, they just might find themselves setting new trends which other

groups may choose to emulate. But fame and fortune don't really motivate these Danish delights. They're into music because they like it, and any good fortune that falls their way they view as mere gravy.

"We are pleased that a big record company has finally gotten behind us," Jesper said. "It's not so much because it means money to us. The thing that really excites us is that now we can come to America and see what the whole country is like. We had the chance to visit New York and Boston last year, and we found it very exciting. New York is a very strange city. It's the kind of city where we feel at home. But we want to go to L.A. and Dallas and San Francisco too.

We've been very influenced by American culture — that comes across both in our name and in our music. So we're looking forward to getting to America and staying there for as long as we can."

Take it from somebody who's visited Copenhagen, and has lived all his life in New York. If I were D.A.D., I don't know how quick I'd be to give up the good life in Denmark for a shot at the mean streets of the Big Apple. "We can handle ourselves," Jesper countered. "We look forward to the challenges that a city like New York presents us. We figure we can handle anything that comes our way." □



# SHOOTING STARS

## L I O N

Sometimes life just isn't fair. A prime case in point is Lion, a talented L.A.-based quartet who seemed on the verge of stardom when their debut LP was released on a major label in 1987. But somehow things never quite worked out for vocalist Kal Swan, guitarist Doug Aldrich, bassist Jerry Best and drummer Mark Edwards. They got caught up in a political battle at their record label, and when the smoke cleared, there were new folks heading the company and their asses were out on the street. To say the least, it was a bitter pill to swallow.

"Let's just say that things didn't work out at that label," Swan said. "We wanted out of our contract, and the label didn't seem that interested in keeping us. It was just one of those political things where new people came on the scene and they didn't seem to understand what to do with a band like ours. There weren't any hard feelings; it was just one of those things."

Luckily for Lion, the group managed to land on their feet. After spending a few months licking their wounds, they signed with an independent label and returned to the studio to cut their latest LP, *Trouble In Angel City*. New tracks like *Come On*, *Strangers In The City* and a cover of the old Slade *Look Up Your Daughters*, show that the boys have polished their hard-charging yet eminently accessible sound to a sharp edge, mixing commercial elements with just the right touch of heavy handedness. Much of the band's appeal centers around Swan's rugged vocals and Aldrich's high-flying six-string histrionics. (You may recall that Doug was once offered the guitar slot in Dio after Craig Goldie's departure.) All in all, they seem well prepared to lead Lion's charge back up the



Lion: Looking for a fresh start.



Stage Dolls: New rockers from Scandinavia.

metal mountain.

"We're very happy with this album," Swan said. "We didn't have as much money to work with as we did on the last one, but we made the best possible use of every dime. We know we're fighting for our lives, and that kind of attitude really gets you going. When you corner a Lion, you know you're in for the fight of your life."

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## STAGE DOLLS

There's a movement afoot in hard rock these days, and that movement is toward the fjords! Yes, Scandinavia is emerging as metal's latest stronghold, with Sweden, Denmark and Norway producing more and more bands with

international appeal. The latest group to be added to a list that already includes TNT, 220 Volt, King Diamond, Europe, Yngwie Malmsteen and Pretty Maids are Stage Dolls, a Norwegian trio who blend melodic metal with high-stylin' instrumentals. On their self-titled LP, vocalist/guitarist Torstein Flakne, bassist Terje Storli and drummer Steiner Krokstad state loudly and proudly that Norwegian metal is here to stay!

"We always wanted to be successful in America," Flakne said. "Our influences were all American hard rock bands, and we were one of the few Norwegian rock acts to write and perform only in English. Everyone told us we should try and establish ourselves in Norway before worrying about international success, but we never saw it that way."

Formed in 1983, the trio kicked around the Norwegian club scene for two years, building a following. At one gig they were spotted by ace Norwegian producer Bjorn Nessjoe, who took the band into the recording studio in 1985 to cut the tracks which eventually became the group's first album, *Soldier's Gun*. That disc sold extremely well in Norway but made absolutely no impact anywhere else, a fate that also befell the group's second LP, *Commando*. When their latest LP was released, however, and their debut single *Still In Love* soared into the European Top 10, international labels began lining up for a piece of the Stage Dolls.

"We wanted this to be the album that broke us out of Scandinavia," Flakne said. "That's why these particular nine songs were chosen from the 50 we had written. We were very careful with everything this time around. Now we want to come over to America and tour. We've been together for six years, but in many ways, our career is just beginning." □

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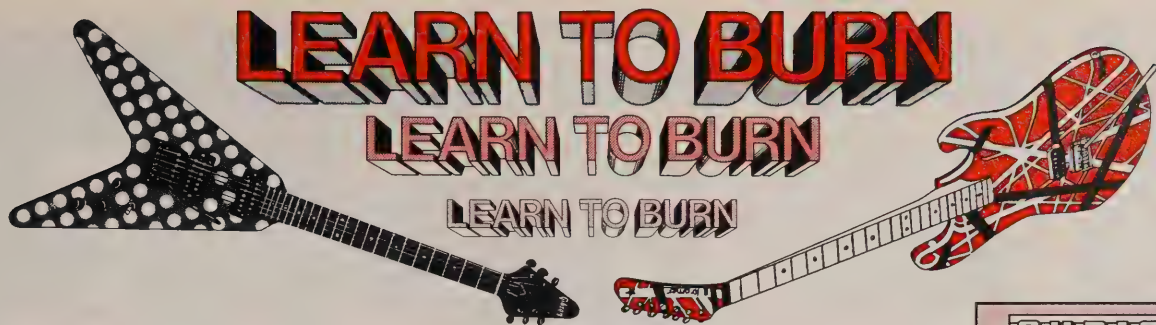
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Dec., 1985  
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- ☐ **DEF LEPPARD** Photograph - Too late for love - Bringin' on the heartbreak - Foolin' - Die hard the hunter - Animal - Hysteria
- ☐ **SCORPIONS:** Bad boys running wild - No one like you - Blackout - Big city nights - Rock you like a hurricane - I'm leaving you - Rhythm of love
- ☐ **WHITELION/EUROPE:** Wait - When the children cry - Tell me - All you need is rock and roll - The final countdown - Rock the night - Superstitious
- ☐ **METALLICA:** Fade to black - Four horsemen - Master of puppets - Sanitarium - Battery
- ☐ **JUDAS PRIEST:** Love bites - You've got another thing coming - Some heads are gonna roll - Electric Eye - Parental Guidance - Heavy metal - I'm a rocker
- ☐ **AC/DC:** Hell's bells - Back in black - T.N.T. - For those about to rock - Shook me all night long - Who made who - Highway to hell
- ☐ **CINDERELLA/GUNS N' ROSES:** Nobody's fool - Shake me - Gypsy road - Somebody save me - Welcome to the jungle - Paradise city
- ☐ **POISON:** Talk dirty to me - I won't forget you - Cry tough - I want action - Fallen Angel - Nothing but a good time - Every rose has its thorn
- ☐ **BON JOVI:** Wanted, dead or alive - You give love a bad name - Living on a prayer - Raise your hands - Runaway - Only lonely - Bad medicine
- ☐ **MOTLEY CRUE:** Too young to Fall in love - Live wire - Looks that kill - On with the show - Red hot - Ten seconds to love - Merry-go-round - Take me to the top - Smokin' in the boys room

### STYLES

- ☐ **EDDIE VANHALEN:** Panama - Hot for teacher - Ain't talkin' 'bout love - Eruption - Somebody get me a doctor - Running with the devil - You really got me - Jamie's cryin'
- ☐ **RANDY RHOADS:** Crazy Train - You can't kill rock & roll - Sato - Believer - Over the mountain - Flying high again - I don't know - Dee
- ☐ **YNGWIE MALMSTEEN:** You don't remember, I'll never forget - I'll see the light tonight - Little savage - Heaven tonight - Queen in love - Rising force - Farewell
- ☐ **GEORGE LYNCH:** Alone again - Dream warriors - Into the fire - It's not love - Tooth and nail - Breakin' the chains - Heaven sent - In my dreams
- ☐ **WARREN DEMARTINI:** Lay it down - Round & round - You're in love - Back for more - Wanted man - Slip of the lip - Dance
- ☐ **STEVE VAI:** Goin' crazy - Yankee Rose - Shy boy - Tobacco road - Hog Dog and a shake - Just like paradise - Stand up
- ☐ **JAKE E LEE:** Bark at the moon - Shot in the dark - Killer of Giants - You never know why - Journey to the center of eternity - Lightning strikes - The ultimate sin
- ☐ **VIVIAN CAMPBELL:** Holy Diver - Last in line - Rainbow in the dark - We rock - Stand up and shout - Don't talk to strangers - Hungry for heaven - Rock n' roll children

### MIXED TAPES

- ☐ **A:** Alone again - Sweet child o' mine - Wanted dead or alive - I won't forget you - Wait - Nobody's fool - Bringin' on the heartbreak
- ☐ **B:** Hot for teacher - In my Dreams - Heaven tonight - Round & round - Shot in the Dark - Crazy Train - Rainbow in the Dark
- ☐ **C:** Photograph - On with the show - Dream warriors - No one like you - Panama - Is this love - Lay it down

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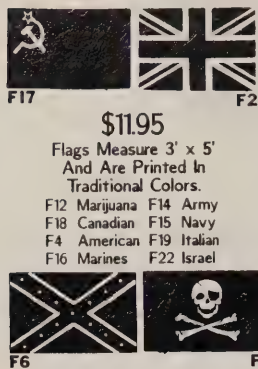
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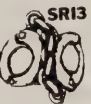
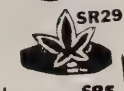
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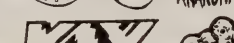
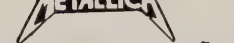


# IRON-ON PATCHES

WP252 THE WHO: Logo  
WP253 THE WHO: 15th Anniversary  
WP254 BULLET BOYS  
WP255 OVERKILL  
WP256 LIVING COLOUR  
WP257 KIX  
WP258 DOORS  
WP259 MISFITS: Skull  
WP260 Skull/Spider  
WP261 Skull/Bat  
WP262 Pile Of Skulls  
WP263 Ride To Live/Live To Ride  
WP264 Smiley Face/Eulit Hole  
WP265 ANTHRAX  
WP266 ANTHRAX: Logo/Not Man  
WP267 DEF LEPPARD: Hysteria  
WP268 DEF LEPPARD  
WP269 POT LEAF: This Buds For You  
WP270 KISS: Army  
WP271 KISS: OZZY  
WP272 LED ZEPPELIN: Swan Song  
WP273 METALLICA: Master Of Puppets  
WP274 METALLICA: Creeping Death  
WP275 METALLICA: Justice For All  
WP276 METALLICA: Red Logo  
WP277 METALLICA: Blue Logo  
WP278 METALLICA: Neon Green Logo  
WP279 METALLICA: Silver Logo

Approximately '2" x 5"  
Patches Can Be Ironed  
Onto Denim Jackets,  
Pants, Shirts, Etc.

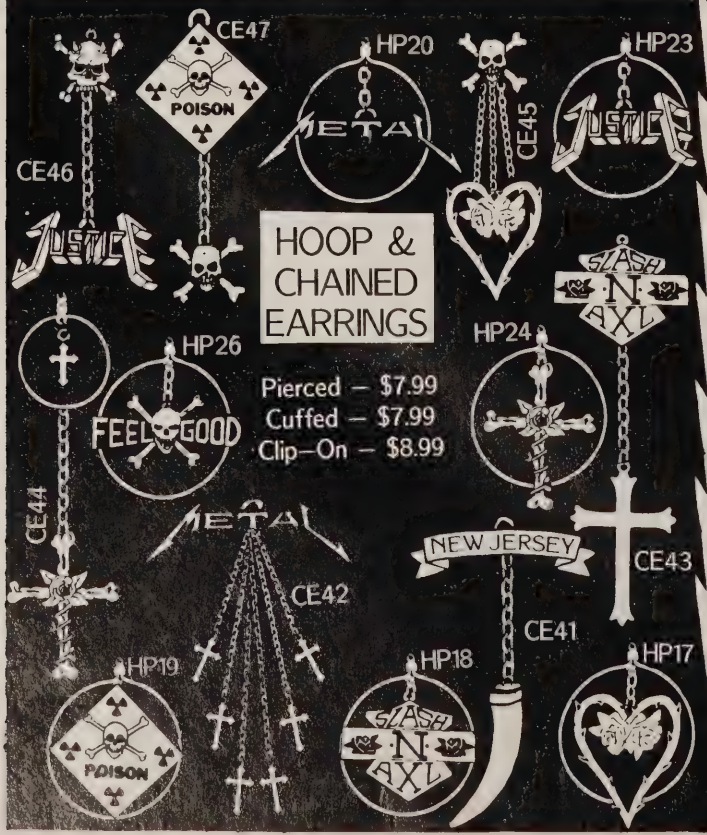
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WP129 GUNS N' ROSES: Logo  
WP130 GUNS N' ROSES: Vertical Logo  
WP131 GUNS N' ROSES: Harley Shield  
WP132 GUNS N' ROSES: Ribbon  
WP133 GUNS N' ROSES: Round Logo  
WP134 GUNS N' ROSES: Gun  
WP135 POISON  
WP136 Peace Sign  
WP137 SLAYER  
WP138 LITA FORD  
WP139 JIMI HENDRIX: Face  
WP140 JIMI HENDRIX: Logo  
WP141 STRYPER: Isaiah 535  
WP142 STRYPER: Logo  
WP143 SUICIDAL TENDENCIES  
WP144 PINK FLOYD  
WP145 WHITE LION  
WP146 LED ZEPPELIN  
WP147 LED ZEPPELIN: Blimp  
WP148 WHITESNAKE  
WP149 ROLLING STONES: Tongue  
WP150 ROLLING STONES  
WP151 AC/DC: Blue Logo  
WP152 AC/DC: Red Logo  
WP153 AEROSMITH  
WP154 BRITNY FORD  
WP155 THE CURE  
WP156 CINDERELLA  
WP157 D.R.I.



\*\*\*\*\*



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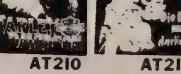
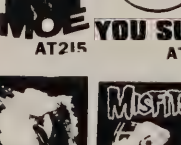
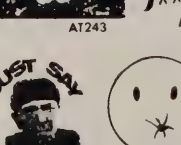
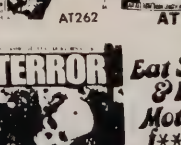
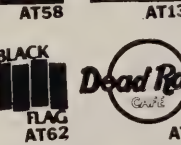
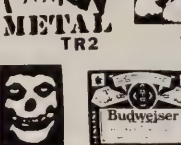
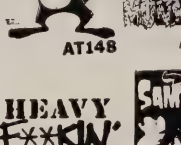
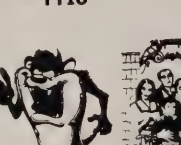
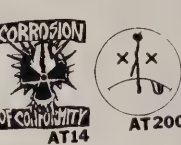
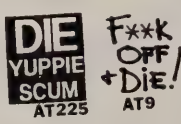
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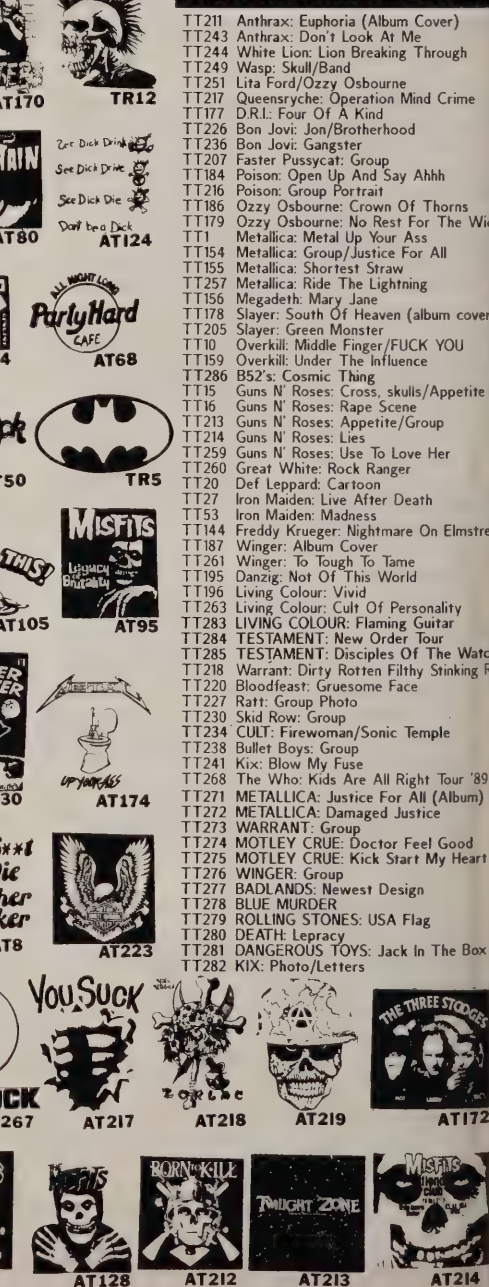
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BP170 SLAYER: Demon Head

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BP175 IRON MAIDEN: Mummy

BP143 METALLICA: Justice

BP192 RATT: Skull/Wings

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BP188 WINGER: Album Cover

BP211 METALLICA: Invertigo

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BP185 BON JOVI: Skull 89'

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BP141 GUNS N ROSES: Round Logo

BP176 MOTLEY: Crye: Girl/Logo

BP177 POISON: Say Ah (Dog)

BP171 SLAYER: Crucified Demon

BP203 SMILEY FACE: With Bullet

BP126 PEACE SIGN: On Black

BP180 KISS: If Its Too Loud...

BP179 OZZY: Crown Of Thorns

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| BP210 | SKID ROW: Logo        | BP89  | S.O.D.: Speak English     |
| BP186 | M.O.D.: No Surfin     | BP100 | A.C./D.C.: Blow Up Video  |
| BP70  | MEGADETH: Peace Sells | BP185 | BON JOVI: Skull 89'       |
| BP200 | AMERICAN FLAG         | BP25  | GUNS N ROSES: Cross       |
| BP209 | BRITISH FLAG          | BP141 | GUNS N ROSES: Round Logo  |
| BP70  | SLAYER: Demon Head    | BP176 | MOTLEY CRUE: Girl/Logo    |
| BP156 | IRON MAIDEN: Crunch   | BP177 | POISON: Say Ah (Dog)      |
| BP75  | IRON MAIDEN: Mummy    | BP171 | SLAYER: Crucified Demon   |
| BP143 | METALLICA: Justice    | BP203 | SMILEY FACE: With Bullets |
| BP92  | RAT T: Skull/Wings    | BP126 | PEACE SIGN: On Black      |
| BP173 | MEGADETH: Mary Jane   | BP180 | KISS: If Its Too Loud...  |
| BP190 | HELLOWEEN: Savage     | BP179 | OZZY: Crown Of Thorns     |
| BP188 | WINGER: Album Cover   | BP142 | GUNS N ROSES: Robot       |
| BP211 | METALLICA: Invertoigo | BP189 | FASTER PUSSYCAT: Easy     |
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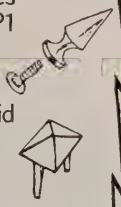
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|--------|----------------------------|--------|----------------------|
| OC P9  | METALLICA: Justice         | OC P20 | SKID ROW             |
| OC P21 | METALLICA: Damaged Justice | OC P1  | BON JOVI: Jon        |
| OC P19 | MEGADETH: Vic/Radiation    | OC P15 | BON JOVI: Group      |
| OC P8  | GUNS N ROSES: Group        | OC P11 | OZZY: No Rest For... |
| OC P7  | GUNS N ROSES: Cross        | OC P4  | OZZY: Ultimate Sin   |
| OC P13 | GUNS N ROSES: Lies         | OC P10 | POISON: Open Up...   |
| OC P14 | GUNS N ROSES: Rape         | OC P3  | POISON: Group        |

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| SMC7  | Cheetah: Orange & Brown | SXP4  | Zebra: Black & White    |
| SMC8  | Solid Black             | SXP5  | Chequerboard: B & W     |
| SMC9  | Solid White             | SXP6  | Tiger: Orange & Black   |
| SMC10 | Neon Pink               | SXP7  | Cheetah: Orange & Brown |
| SMC11 | Neon Orange             | SXP8  | Solid Black             |
|       |                         | SXP9  | Solid White             |
|       |                         | SXP10 | Neon Pink               |
|       |                         | SXP11 | Neon Orange             |



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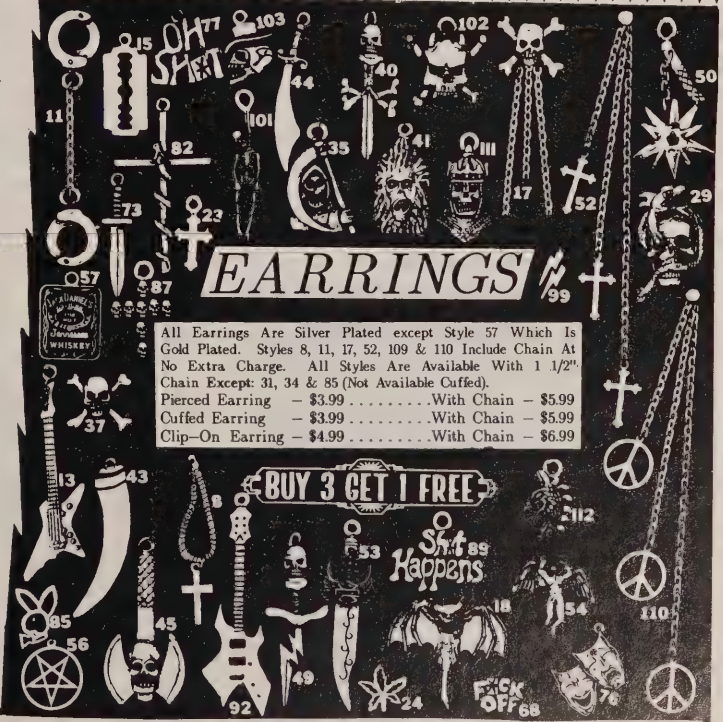
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# Song Index

76/Angel Song, The

87/Love Song

83/Hungry

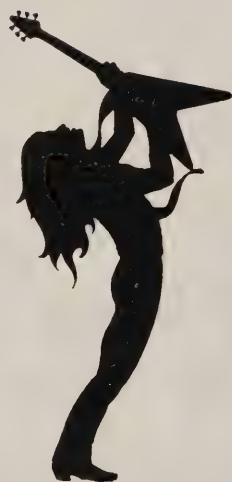
95/Scared

78/Living In Sin

84/When I See You Smile

93/Love In An Elevator

74/Wind Me Up



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## WIND ME UP

As recorded by Mr. Big

**ERIC MARTIN  
PAUL GILBERT  
PAT TORPEY**

*There ought to be a law against  
it  
To lead a man on and then let  
him go  
What's the world comin' to  
When you can't slide into home.*

*Tell it like it is woman  
Tell the boy maybe or never  
mind  
We could go all the way  
The big boys don't like to waste  
time.*

*Wind me up  
I need enuff to keep me  
satisfied  
Wind me up  
I wanna hold you but my hands  
are tied  
Wind me up  
You kiss me quick and then you  
turn me off  
Wind me up.*

*The only way she winds you up  
Is when you ask for too much  
trouble  
Ain't no room for a second  
chance  
When the first one ain't even  
over.*

*Packed with a powerful love  
That I just can't get enough of  
Lay your cards on the table  
Baby make no mistake about it.*

*Wind me up  
I need enuff to keep me  
satisfied  
Wind me up  
I wanna hold you but my hands  
are tied  
Wind me up  
You kiss me quick and then you  
turn me off  
Wind me up.  
(Repeat)*

*It's time to let the cat out of the  
bag.*

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## THE ANGEL SONG

As recorded by Great White

**MARK KENDALL**

**ALAN NIVEN**

*Fallen angel  
Ripped and bruised  
Think of better days  
Life is rude  
Treats you bad  
Tears your wings away  
Raise your eyes  
To star and sky  
Believe in fly always  
Take your dreams your broken  
schemes  
And sweep the past away.*

*Fly lonely angel  
High above these streets of fire  
Fly lonely angel  
Far away from mad desire.*

*Hollywood ain't paved with gold  
It's just a trick of light  
Sunset falls on stars of old  
And blinds you with its light  
A spider's web of tangled lives  
Lay stretched across the hills  
From distances it's glistening  
Like El Dorado's halls.*

*Fly lonely angel  
High above these streets of fire  
Fly lonely angel  
Leave behind the mad desire.*

*The dream was light  
And fragrant nights  
But how were you to know  
That streets are hard  
They're mean and scared  
Where only fools find gold.  
(Repeat chorus)*

*Fly lonely angel  
Spread your wings another way  
Fly lonely angel  
Find a better way  
A better day.*

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| 1008 <input type="checkbox"/> JIMI Hendrix | 1011 <input type="checkbox"/> Motley Crue    |
| 1005 <input type="checkbox"/> INXS         | 1015 <input type="checkbox"/> New Kids/Block |
| 1006 <input type="checkbox"/> Iron Maiden  | 1018 <input type="checkbox"/> Skid Row       |
| 1007 <input type="checkbox"/> Jim Morrison | 1017 <input type="checkbox"/> Winger         |

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|--|--|
| 1005 <input type="checkbox"/> AC/DC          | 1002 <input type="checkbox"/> Kiss-Gene        |
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| 1015 <input type="checkbox"/> Britny Fox     | 1012 <input type="checkbox"/> LA Guns          |
| 1010 <input type="checkbox"/> Dokken         | 1006 <input type="checkbox"/> Ozzy/Ozzy        |
| 1014 <input type="checkbox"/> Guns 'N' Roses | 1020 <input type="checkbox"/> Ozzy Osbourne    |
| 1017 <input type="checkbox"/> Heart          | 1008 <input type="checkbox"/> Poison           |
| 1000 <input type="checkbox"/> Kiss-Ace       | 1011 <input type="checkbox"/> Stryper          |
| 1001 <input type="checkbox"/> Kiss-Bruce     | 1009 <input type="checkbox"/> Van Halen-Eddie  |
|  | 1013 <input type="checkbox"/> Yngwie Malmsteen |

## PROMO GLOSSIES \$5

Originals — Collectors Items

- |  |  |
|--|--|
| 1002 <input type="checkbox"/> AC/DC          | 1223 <input type="checkbox"/> Lita Ford      |
| 1006 <input type="checkbox"/> Alice Cooper   | 1239 <input type="checkbox"/> Jim Morrison   |
| 1237 <input type="checkbox"/> Anthrax        | 1217 <input type="checkbox"/> Metallica      |
| 1199 <input type="checkbox"/> Def Leppard    | 1022 <input type="checkbox"/> Ozy & Randy    |
| 1214 <input type="checkbox"/> Dokken         | 1092 <input type="checkbox"/> Pink Floyd     |
| 1225 <input type="checkbox"/> Europe         | 1200 <input type="checkbox"/> Poison         |
| 1008 <input type="checkbox"/> Fleetwood Mac  | 1208 <input type="checkbox"/> Randy Rhoads   |
| 1215 <input type="checkbox"/> Guns 'N' Roses | 1219 <input type="checkbox"/> Samanthia Fox  |
| 1039 <input type="checkbox"/> Heart          | 1110 <input type="checkbox"/> Sex Pistols    |
| 1048 <input type="checkbox"/> Joan Jett      | 1194 <input type="checkbox"/> Stevie Nicks   |
| 1057 <input type="checkbox"/> Kiss Live/79   | 1226 <input type="checkbox"/> Stryper        |
| 1058 <input type="checkbox"/> Kiss-Makeup    | 1122 <input type="checkbox"/> Van Halen      |
| 1072 <input type="checkbox"/> Led Zeppelin   | 1230 <input type="checkbox"/> Vinnie Vincent |

## DOOR WALL HANGINGS \$15

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|--|--|
| 5000 <input type="checkbox"/> AC/DC          | 5017 <input type="checkbox"/> Led Zeppelin |
| 5006 <input type="checkbox"/> Batman         | 5021 <input type="checkbox"/> Motley Crue  |
| 5013 <input type="checkbox"/> Bon Jovi       | 5019 <input type="checkbox"/> Metallica    |
| 5007 <input type="checkbox"/> Doors          | 5035 <input type="checkbox"/> Ozy & Randy  |
| 5010 <input type="checkbox"/> Guns 'N' Roses | 5036 <input type="checkbox"/> Poison       |
| 5001 <input type="checkbox"/> Iron Maiden    | 5009 <input type="checkbox"/> Sex Pistols  |
| 5015 <input type="checkbox"/> Joker          | 5082 <input type="checkbox"/> U2           |
| 5016 <input type="checkbox"/> Kiss-Makeup    |  |

## SWEATSHIRTS \$25

Specify Size: M L XL

- |   |   |
|---|---|
| 1045 <input type="checkbox"/> Bon Jovi-Guitar         | 1036 <input type="checkbox"/> Metallica-Damage        |
| 1037 <input type="checkbox"/> Def Leppard-Hysteria    | 1048 <input type="checkbox"/> Motley Crue-Feelgood    |
| 1038 <input type="checkbox"/> Def Leppard-Portrait    | 1019 <input type="checkbox"/> Motley Crue-Faces       |
| 1041 <input type="checkbox"/> Guns 'N' Roses-Appetite | 1042 <input type="checkbox"/> New Kids/Block-Portrait |
| 1041 <input type="checkbox"/> Guns 'N' Roses-Logo     | 1010 <input type="checkbox"/> Ozzy-Album Cover        |
| 1040 <input type="checkbox"/> Guns 'N' Roses-Skull    | 1049 <input type="checkbox"/> Skid Row-Alley          |
| 1006 <input type="checkbox"/> Led Zeppelin-Swan Song  | 1021 <input type="checkbox"/> Slayer Demon Head       |
| 1035 <input type="checkbox"/> Megadeth-Radiation      | 1051 <input type="checkbox"/> Winger-Photo            |

## 3-DIMENSIONAL BUTTONS \$7.50

- |   |   |
|---|---|
| 1004 <input type="checkbox"/> Anthrax-Notman            | 1007 <input type="checkbox"/> Guns 'N' Roses-Izzy/Skull |
| 1003 <input type="checkbox"/> Bon Jovi-Skull            | 1009 <input type="checkbox"/> Guns 'N' Roses-Skull      |
| 1006 <input type="checkbox"/> Guns 'N' Roses-Skull      | 1001 <input type="checkbox"/> Metallica-Skull           |
| 1005 <input type="checkbox"/> Guns 'N' Roses-Axl/Skull  | 1002 <input type="checkbox"/> Overkill-Flying Bat       |
| 1008 <input type="checkbox"/> Guns 'N' Roses-Duff/Skull | 1000 <input type="checkbox"/> Poison-Cat Face           |

## SILK FLAGS \$15

Huge 3 Ft. x 5 Ft.!

- |  |   |
|--|---|
| 1018 <input type="checkbox"/> AC/DC                | 1012 <input type="checkbox"/> Metallica-Justice |
| 1006 <input type="checkbox"/> Bon Jovi-Jon         | 1025 <input type="checkbox"/> New Kids/Block    |
| 1026 <input type="checkbox"/> Def Leppard-Group    | 1014 <input type="checkbox"/> Ozzy Osbourne     |
| 1005 <input type="checkbox"/> Jim Morrison         | 1016 <input type="checkbox"/> Poison            |
| 1007 <input type="checkbox"/> Guns 'N' Roses-Group | 1030 <input type="checkbox"/> Samanthia Fox     |
| 1004 <input type="checkbox"/> Iron Maiden          | 1021 <input type="checkbox"/> Sex Pistols       |
| 1036 <input type="checkbox"/> Kiss                 | 1024 <input type="checkbox"/> Stryper           |
| 1009 <input type="checkbox"/> Led Zeppelin         | 1052 <input type="checkbox"/> The Who           |

Specify Size: M L XL

- |   |  |
|---|--|
| 1572 <input type="checkbox"/> AC/DC-Blow Up Video     | 1868 <input type="checkbox"/> Exodus-Toxic Waltz           |
| 1507 <input type="checkbox"/> AC/DC-Heat Seeker       | 1585 <input type="checkbox"/> Led Zeppelin-Stairway        |
| 1678 <input type="checkbox"/> AC/DC-Heat Seeker       | 1769 <input type="checkbox"/> Faster Pussycat-Group        |
| 1053 <input type="checkbox"/> AC/DC-Who Made Who      | 1494 <input type="checkbox"/> Faster Pussycat-Kool Kat     |
| 1687 <input type="checkbox"/> Aerosmith-All Over      | 1830 <input type="checkbox"/> Force Majeure-LP Cover       |
| 1404 <input type="checkbox"/> Alice Cooper-Fist       | 1653 <input type="checkbox"/> Great White-Skull            |
| 1115 <input type="checkbox"/> Anarchy                 | 1754 <input type="checkbox"/> Guns 'N' Roses-Lies          |
| 1864 <input type="checkbox"/> Anthrax-Dont Look At Me | 1623 <input type="checkbox"/> Guns 'N' Roses-Logo          |
| 1511 <input type="checkbox"/> Anthrax-No Frills       | 1604 <input type="checkbox"/> Guns 'N' Roses-Portrait      |
| 1510 <input type="checkbox"/> Anthrax-Not Man         | 1482 <input type="checkbox"/> Guns 'N' Roses-Rape Scene    |
| 1732 <input type="checkbox"/> Anthrax-Skateboard      | 1728 <input type="checkbox"/> Guns 'N' Roses-Skeletons     |
| 1766 <input type="checkbox"/> Bon Jovi-Gangster       | 1533 <input type="checkbox"/> Guns 'N' Roses-Skull         |
| 1838 <input type="checkbox"/> Bon Jovi-Jon/Guitar     | 1750 <input type="checkbox"/> Guns 'N' Roses-Used to Love  |
| 1693 <input type="checkbox"/> Bon Jovi-New Jersey     | 1351 <input type="checkbox"/> Hanoi Rocks                  |
| 1185 <input type="checkbox"/> Bon Jovi-Portrait       | 1627 <input type="checkbox"/> Iron Maiden-7th Son          |
| 1742 <input type="checkbox"/> Bon Jovi-USA '89        | 1197 <input type="checkbox"/> Iron Maiden-Aches High       |
| 1699 <input type="checkbox"/> Britny Fox-Group Photo  | 1630 <input type="checkbox"/> Iron Maiden-Crunch           |
| 1772 <input type="checkbox"/> Bullet Boys-Cartoon     | 1624 <input type="checkbox"/> Iron Maiden-Madness          |
| 1069 <input type="checkbox"/> Cinderella-Album        | 1200 <input type="checkbox"/> LA Guns-Skull/Faces          |
| 1791 <input type="checkbox"/> Cinderella-Rebel        | 1768 <input type="checkbox"/> Iron Maiden-Split Head Eddie |
| 1062 <input type="checkbox"/> Cure-Kiss Me            | 1807 <input type="checkbox"/> Joan Jett                    |
| 1488 <input type="checkbox"/> Def Leppard-Hysteria    | 1539 <input type="checkbox"/> Kiss-Creatures               |
| 1639 <input type="checkbox"/> Def Leppard-Portrait    | 1538 <input type="checkbox"/> Kiss-Destroyer               |
| 1691 <input type="checkbox"/> Def Leppard-Women       | 1486 <input type="checkbox"/> Kiss-Group/Crazy             |
| 1420 <input type="checkbox"/> Dokken-Beat For Attack  | 1756 <input type="checkbox"/> Kiss-Portrait/Makeup         |
| 1722 <input type="checkbox"/> Dokken-Back From East   | 1755 <input type="checkbox"/> Kiss-Rock & Roll Over        |
|   | 1774 <input type="checkbox"/> Kiss-Smasher Thrasher        |
|   | 1421 <input type="checkbox"/> LA Guns-Skull/Faces          |
|   | 1619 <input type="checkbox"/> Led Zeppelin-Hammer/Gods     |
|   | 1269 <input type="checkbox"/> Led Zeppelin-Houses of Holy  |
|   | 1265 <input type="checkbox"/> Led Zeppelin-Swan Song       |
|   | 1268 <input type="checkbox"/> Led Zeppelin-Stairway        |
|   | 1622 <input type="checkbox"/> Lita Ford-Guitar             |
|   | 1403 <input type="checkbox"/> Lynrd Skynrd-Crest/Names     |
|   | 1812 <input type="checkbox"/> M.O.D.-Gross Misconduct      |
|   | 1733 <input type="checkbox"/> Madonna-Burning Cross        |
|   | 1689 <input type="checkbox"/> Madonna-Killing's My         |
|   | 1101 <input type="checkbox"/> Megadeth-Peace Sells         |
|   | 1544 <input type="checkbox"/> Megadeth-Radiation           |
|   | 1582 <input type="checkbox"/> Megadeth-So Far So Good      |
|   | 1672 <input type="checkbox"/> Metallica-Puppets            |
|   | 1717 <input type="checkbox"/> Metallica-Group              |
|   | 1547 <input type="checkbox"/> Metallica-Collage            |
|   | 1668 <input type="checkbox"/> Metallica-Damaged Justice    |
|   | 1570 <input type="checkbox"/> Metallica-Alcoholica         |
|   | 1389 <input type="checkbox"/> Metallica-Crash Course       |
|   | 1390 <input type="checkbox"/> Metallica-Damage Inc.        |
|   | 1075 <input type="checkbox"/> Metallica-Metal Up Your Ass  |
|   | 1822 <input type="checkbox"/> Metallica-On Tour Live Shots |
|   | 1718 <input type="checkbox"/> Metallica-Shortest Straw     |
|   | 1546 <input type="checkbox"/> Metallica-Tribute            |
|   | 1568 <input type="checkbox"/> Metallica-Ride Lightning     |
|   | 1441 <input type="checkbox"/> Misfits-Fiend Club           |
|   | 1835 <input type="checkbox"/> Misfits-Torment              |
|   | 1207 <input type="checkbox"/> Motley Crue-Dr. Feelgood     |
|   | 1928 <input type="checkbox"/> Motley Crue-Kick Start       |
|   | 1208 <input type="checkbox"/> Motley Crue-Girls            |
|   | 1421 <input type="checkbox"/> Motley Crue-Bad Boys         |
|   | 1502 <input type="checkbox"/> Motley Crue-Hollywood        |
|   | 1946 <input type="checkbox"/> Mr. Big Top Hat & Shoes      |
|   | 1851 <input type="checkbox"/> New Kids/Block-Face Photo    |
|   | 1852 <input type="checkbox"/> New Kids/Block-Silhouette    |
|   | 1729 <input type="checkbox"/> Nightmarer-Dement Master/4   |
|   | 1659 <input type="checkbox"/> Overkill-LP Cover            |
|   | 1837 <input type="checkbox"/> Ozzy & Lita-Close My Eyes    |
|   | 1745 <input type="checkbox"/> Ozzy Osbourne-Bible/1st      |
|   | 1701 <input type="checkbox"/> Ozzy Osbourne-Crown/Thorns   |
|   | 1702 <input type="checkbox"/> Ozzy Osbourne-Wicked         |
|   | 1883 <input type="checkbox"/> Ozzy & Zakk Wyld-Live        |
|   | 1149 <input type="checkbox"/> Peace Sign                   |
|   | 1483 <input type="checkbox"/> Pink Floyd-Cuplets           |
|   | 1914 <input type="checkbox"/> Pink Floyd-Versailles        |
|   | 1723 <input type="checkbox"/> Poison-Live                  |
|   | 1688 <input type="checkbox"/> Poison-Long Live Rock        |
|   | 1758 <input type="checkbox"/> Poison-Group                 |
|   | 1625 <input type="checkbox"/> Poison-Say Ah                |
|   | 1871 <input type="checkbox"/> Poison-Whiskey Bottle        |
|   | 1732 <input type="checkbox"/> Queensryche-Mind Crime       |
|   | 1873 <input type="checkbox"/> Queensryche-Revolution       |
|   | 1873 <input type="checkbox"/> Queensryche-Group            |
|   | 1351 <input type="checkbox"/> Ramones-Logo                 |
|   | 1214 <input type="checkbox"/> Randy Rhoads-Guitar Great    |
|   | 1775 <input type="checkbox"/> Ratt-Group Photo             |
|   | 1905 <input type="checkbox"/> Rolling Stones-Master Tongue |
|   | 1905 <input type="checkbox"/> Rolling Stones-Steel Wheels  |
|   | 1661 <input type="checkbox"/> S.O.D.-Machine Gun           |
|   | 1354 <input type="checkbox"/> Sam Hain                     |
|   | 1808 <input type="checkbox"/> Samantha Fox-Sexy Shot       |
|   | 1160 <input type="checkbox"/> Sex Pistols-Anarchy in UK    |
|   | 1355 <input type="checkbox"/> Sex Pistols-Collage          |
|   | 1356 <input type="checkbox"/> Sid & Nancy-Love Kills       |
|   | 1358 <input type="checkbox"/> Sid Vicious-New/Destroy      |
|   | 1783 <input type="checkbox"/> Skid Row-Youth Gone Wild     |
|   | 1660 <input type="checkbox"/> Slayer-Demon Head            |
|   | 1737 <input type="checkbox"/> Slayer-Iwo Jima              |
|   | 1670 <input type="checkbox"/> Slayer-Skull Album           |
|   | 1744 <input type="checkbox"/> Slayer-Slaytanic             |
|   | 1365 <input type="checkbox"/> Smiths-Meat Is Murder        |
|   | 1690 <input type="checkbox"/> Slayer-In God's Hands        |
|   | 1369 <input type="checkbox"/> Suicidal Tendencies          |
|   | 1415 <input type="checkbox"/> Tesla-Cuplets                |
|   | 1506 <input type="checkbox"/> Testament-Tour               |
|   | 1219 <input type="checkbox"/> U2-Group Shot                |
|   | 1958 <input type="checkbox"/> U2-Forgettable Fire          |
|   | 1649 <input type="checkbox"/> Van Halen-Edo                |
|   | 1657 <input type="checkbox"/> Van Halen-0u812              |
|   | 1716 <input type="checkbox"/> Vixen-Group                  |
|   | 1715 <input type="checkbox"/> Vixen-Album Cover            |
|   | 1922 <input type="checkbox"/> Warrant-Portrait             |
|   | 1781 <input type="checkbox"/> Warrant-Stinking Rich        |
|   | 1854 <input type="checkbox"/> White Lion-Big Game          |
|   | 1853 <input type="checkbox"/> White Lion-Breaking Thru     |
|   | 1477 <input type="checkbox"/> White Lion-Rock'n-Roar       |
|   | 1903 <input type="checkbox"/> Whitesnake-Portrait          |
|   | 1929 <input type="checkbox"/> The Who-25th Anniversary     |
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| 1085 <input type="checkbox"/> Anthrax        | 1021 <input type="checkbox"/> Motley Crue    |
| 1005 <input type="checkbox"/> Bon Jovi       | 1058 <input type="checkbox"/> New Kids/Block |
| 1010 <input type="checkbox"/> Def Leppard    | 1024 <input type="checkbox"/> Ozzy Osbourne  |
| 1078 <input type="checkbox"/> Guns 'N' Roses | 1083 <input type="checkbox"/> Poison         |
| 1082 <input type="checkbox"/> Heart          | 1080 <input type="checkbox"/> Randy Rhoads   |
| 1014 <input type="checkbox"/> Iron Maiden    | 1052 <input type="checkbox"/> Rolling Stones |
| 1016 <input type="checkbox"/> Kiss-Makeup    | 1027 <input type="checkbox"/> Sex Pistols    |
| 1075 <input type="checkbox"/> Kiss-New       | 1071 <input type="checkbox"/> Skid Row       |
| 1017 <input type="checkbox"/> Led Zeppelin   | 1077 <input type="checkbox"/> Whitesnake     |
| 1023 <input type="checkbox"/> Lita Ford      | 1054 <input type="checkbox"/> The Who        |
| 1018 <input type="checkbox"/> Madonna        | 1068 <input type="checkbox"/> Winger         |

## FULL COLOR STICKERS \$2

- |  |   |
|--|---|
| 1002 <input type="checkbox"/> AC/DC          | 1122 <input type="checkbox"/> Megadeth    |
| 1205 <input type="checkbox"/> Anarchy        | 1110 <input type="checkbox"/> Metallica   |
| 1212 <input type="checkbox"/> Anthrax        | 1114 <input type="checkbox"/> Misfits     |
| 1049 <input type="checkbox"/> Cure           | 1125 <input type="checkbox"/> Peace Sign  |
| 1055 <input type="checkbox"/> Dead Kennedys  | 1136 <input type="checkbox"/> Ramones     |
| 1061 <input type="checkbox"/> Def Leppard    | 1147 <input type="checkbox"/> Sam Hain    |
| 1077 <input type="checkbox"/> Exploited      | 1178 <input type="checkbox"/> Sex Pistols |
| 1128 <input type="checkbox"/> Guns 'N' Roses | 1153 <input type="checkbox"/> Sid Vicious |
| 1088 <input type="checkbox"/> Hanoi Rocks    | 1168 <input type="checkbox"/> Skull       |
| 1096 <input type="checkbox"/> Johnny Rotten  | 1204 <input type="checkbox"/> U2          |
| 1104 <input type="checkbox"/> Led Zeppelin   |   |

## BACKSTAGE PASSES \$10

Actual, Unused Passes  
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|--|---|
| 1001 <input type="checkbox"/> AC/DC          | 1297 <input type="checkbox"/> Megadeth      |
| 1003 <input type="checkbox"/> Aerosmith      | 1087 <input type="checkbox"/> Metallica     |
| 1007 <input type="checkbox"/> Alice Cooper   | 1101 <input type="checkbox"/> Ozzy Osbourne |
| 1039 <input type="checkbox"/> Def Leppard    | 1112 <input type="checkbox"/> Pink Floyd    |
| 1043 <input type="checkbox"/> Dokken         | 1214 <input type="checkbox"/> Queensryche   |
| 1305 <input type="checkbox"/> Guns 'N' Roses | 1146 <input type="checkbox"/> Sex Pistols   |
| 1064 <input type="checkbox"/> Heart          | 1304 <input type="checkbox"/> Slayer        |
| 1077 <input type="checkbox"/> Kiss           | 1230 <input type="checkbox"/> Stevie Nicks  |
| 1089 <input type="checkbox"/> Led Zeppelin   | 1163 <input type="checkbox"/> Van Halen     |

## SILVERTONE EARRINGS \$6 / PR \$4 / Single

- |  |   |
|--|---|
| 1000 <input type="checkbox"/> Ankh           | 1013 <input type="checkbox"/> Pentagram       |
| 1004 <input type="checkbox"/> Cross-Plain    | 1014 <input type="checkbox"/> Razor Blade     |
| 1005 <input type="checkbox"/> Cross-Up/Down  | 1015 <input type="checkbox"/> Reaper          |
| 1030 <input type="checkbox"/> Curved Hatchet | 1026 <input type="checkbox"/> Skull-Bones     |
| 1006 <input type="checkbox"/> Dagger-Plain   | 1019 <input type="checkbox"/> Skull-Dagger    |
| 1008 <input type="checkbox"/> Hand Grenades  | 1018 <input type="checkbox"/> Skull-Lightning |
| 1009 <input type="checkbox"/> Handcuffs      | 1025 <input type="checkbox"/> Skull-Plain     |
| 1011 <input type="checkbox"/> Pearl Horn     | 1021 <input type="checkbox"/> Skull-Tophat    |
| 1012 <input type="checkbox"/> Peace Sign     | 1007 <input type="checkbox"/> V Guitar        |

## DOOR POSTERS \$12

26 inches x 76 inches

- |   |  |
|---|--|
| 4854 <input type="checkbox"/> Bon Jovi-Guitar     | 1240 <input type="checkbox"/> Madonna-Cross          |
| 4821 <input type="checkbox"/> Cinderella          | 4828 <input type="checkbox"/> Samanthia Fox-Swimsuit |
| 4843 <input type="checkbox"/> Iron Maiden-7th Sun | 4827 <input type="checkbox"/> Samanthia Fox-Collage  |
| 4846 <input type="checkbox"/> Kim-Blue Playboy T  | 0057 <input type="checkbox"/> Samanthia Fox-Topless  |
| 2100 <input type="checkbox"/> Led Zeppelin        | 0001 <input type="checkbox"/> Skid Row-Group         |

## EMBROIDERED PATCHES \$2.50

- |  |   |
|--|---|
| 000 <input type="checkbox"/> AC/DC-Cutout          | 1113 <input type="checkbox"/> Guns 'N' Roses-Gun      |
| 063 <input type="checkbox"/> Aerosmith-Logo        | 1122 <input type="checkbox"/> Guns 'N' Roses-Rnd/Logo |
| 093 <input type="checkbox"/> C.O.C.                | 1100 <input type="checkbox"/> Guns 'N' Roses-Cutout   |
| 038 <input type="checkbox"/> Cinderella            | 1019 <input type="checkbox"/> Kiss-Logo               |
| 094 <input type="checkbox"/> D.R.I-Logo            | 1020 <input type="checkbox"/> Led Zeppelin-Logo       |
| 049 <input type="checkbox"/> Def Leppard-Cutout    | 1026 <input type="checkbox"/> Metallica-Cutout        |
| 050 <input type="checkbox"/> Dokken-Logo           | 1038 <input type="checkbox"/> Slayer                  |
| 067 <input type="checkbox"/> Doors-Logo            | 1041 <input type="checkbox"/> Van Halen-Logo          |
| 107 <input type="checkbox"/> Guns 'N' Roses-Shield | 1091 <input type="checkbox"/> Whitesnake-Cutout       |

## VELCRO WALLETS \$6

- |  |  |
|--|--|
| 1008 <input type="checkbox"/> Def Leppard    | 1015 <input type="checkbox"/> Led Zeppelin |
| 1032 <input type="checkbox"/> Guns 'N' Roses | 1002 <input type="checkbox"/> Metallica    |
| 1013 <input type="checkbox"/> Kiss           | 1000 <input type="checkbox"/> Poison       |

## KEY CHAINS \$3

- |   |  |
|---|--|
| 001 <input type="checkbox"/> AC/DC          | 1087 <input type="checkbox"/> New Kids/Block |
| 003 <input type="checkbox"/> Anthrax        | 1033 <input type="checkbox"/> Ozzy           |
| 008 <input type="checkbox"/> Bon Jovi       | 1048 <input type="checkbox"/> Peace Sign     |
| 077 <input type="checkbox"/> Cinderella     | 1036 <input type="checkbox"/> Pink Floyd     |
| 065 <input type="checkbox"/> Def Leppard    | 1076 <input type="checkbox"/> Poison         |
| 071 <input type="checkbox"/> Guns 'N' Roses | 1039 <input type="checkbox"/> Sex Pistols    |
| 025 <input type="checkbox"/> Kiss           | 1080 <input type="checkbox"/> Skid Row       |
| 026 <input type="checkbox"/> Led Zeppelin   | 1066   |



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As recorded by Bon Jovi

**JON BON JOVI**

*I don't need no license  
To sign on no line  
And I don't need no preacher  
To tell me you're mine  
I don't need no diamonds  
I don't need no new bride  
I just need you baby  
To look me in the eye.*

*I know they have a hard time  
Your daddy don't approve  
But I don't need your daddy  
Tell us what we should do  
Now there's a million questions  
I could ask about our lives  
But I only need one answer  
To get me through the night.*

*So I say baby can you tell me  
Just where we fit in  
I call it love  
They call it living in sin  
Is it you and me  
Or just this world we live in  
We're living on love  
They say we're living in sin oh.*

*Is it right for both our parents  
Who fight it out most nights  
Then pray for God's forgiveness  
When they both turn out the lights  
Or wear that ring of diamonds  
When your heart is made of stone  
You can talk but still say nothing  
You stay together but alone.*

*Or is it right to hold you  
And kiss your lips goodnight  
They say our promise is forever  
If you sign it on the dotted line.*

**(Repeat chorus)**

*Hey baby can you tell me  
Just where we fit in  
I call it love  
They call it living in sin  
Or is it you and me  
Or just this world we live in  
We're living on love  
Or are we living in sin  
I don't know just where we fit in  
Sometimes it scares me  
I don't know where to begin  
I don't know where we fit in  
Living in sin.*

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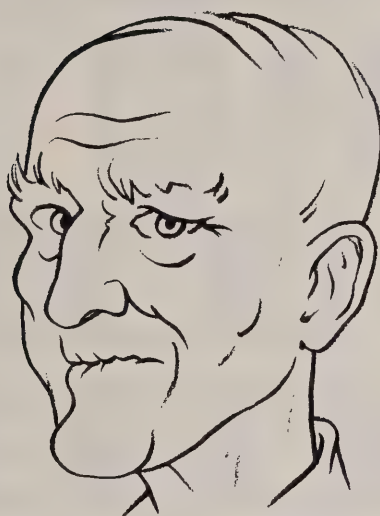
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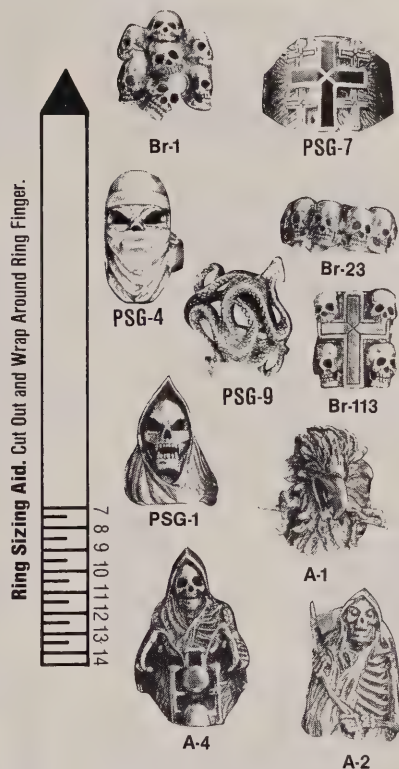
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FASTER PUSSYCAT G401 T-SHIRT	FASTER PUSSYCAT (EZ) G363 T-SHIRT	FASTER PUSSYCAT (EUROPE TOUR) G406 TEE	SLAYER (IWO JIMA) WD726 T-SHIRT	SLAYER (DEMON HEAD) WD83 FRONT	SLAYER (SLATANIC WEHRMACHT) WD810 TEE	SLAYER (SLATANIC) BT82 T-SHIRT	SLAYER (SACRIFICE TOUR) WD84 T-SHIRT	SLAYER (LIVE UNDEAD) GN1 T-SHIRT	BULLET BOYS WD83 T-SHIRT	BULLET BOYS WD833 T-SHIRT
										
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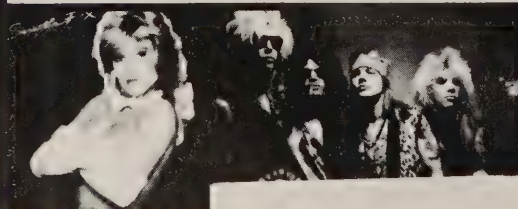
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## HUNGRY

As recorded by Winger

**KIP WINGER  
REB BEACH**

*I hear the ticking of the clock  
Counting every day I've been  
alone  
How long before you're comin'  
back  
If I don't see your face I'll turn  
to stone.*

*Can't keep holding on this way  
Can't go on another day  
Can't you hear me when I say.*

*Girl I'm hungry  
For your love  
Girl I'm hungry  
Baby let me in  
Hungry  
For your love  
Hungry  
I can't get enough.*

*Your love's the color of my  
heart  
When I look in your eyes  
everything's so clear  
So still together when we're  
apart  
I begin to die unless you're  
here.  
(Repeat chorus)*

*I lie awake all night  
I can't stop remembering  
You've got to make it right  
I can't hold it in uh.*

*I hear the ticking on the clock  
Counting every day I've been  
alone  
Hungry.*

*Hungry  
For your love  
Girl I'm hungry  
I can't get enough  
Hungry  
For your skin  
Hungry  
Baby let me in  
Hungry  
For your love  
Hungry  
Oh hungry  
For your love  
Hungry  
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Hungry.*

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## WHEN I SEE YOU SMILE

As recorded by Bad English

DIANE WARREN

Sometimes I wonder  
If I'd ever make it thru  
Thru this world without having  
you  
I just wouldn't have a clue  
'Cause sometimes it seems  
Like this world's closin' in on  
me  
But there's no way of breakin'  
free  
And then I see you reach for  
me.

Sometimes I wanna give up  
Wanna give in  
I wanna quit the fight  
And then I see you baby  
And ev'rything's all right  
Ev'rything's all right.

When I see you smile  
I can face the world oh  
You know I can do anything  
When I see you smile  
I see a ray of light oh  
I see it shinin' right thru the  
rain

When I see you smile  
Baby when I see you smile at  
me.

Baby there's nothin' in this  
world that could ever do  
What the touch of your hand  
can do

It's like nothin' that I ever knew  
And when the rain is fallin'  
I don't feel it  
Cause you're here with me now  
I wanna ask you baby  
It's all I'll ever need  
It's all I'll ever need.

When I see you smile  
I can face the world oh  
You know I can do anything  
When I see you smile  
I see a ray of light oh  
I see it shinin' right thru the  
rain

When I see you smile  
Baby when I see you smile at  
me.

Sometimes I wanna give up  
I wanna give in  
I wanna quit the fight  
But one look at you baby  
And everything's all right  
Ev'rything's all right.  
(Repeat chorus)

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Don't you even worry pretty  
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I know you'll find love again  
yeah.*

*Love is all around you  
Love is knockin' outside your  
door  
Waitin' for you  
Is this love made just for two  
Keep an open heart  
And you'll find love again I  
know  
Love is all around you yeah  
Love is knockin' outside your  
door  
Waitin' for you  
Is this love made just for two  
And you'll find love again I  
know.*

*Love will find a way  
Darlin' love is gonna find a way  
Find it's way back to you  
Love will find a way  
So love go out and open your  
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Love is gonna find its way back  
to you I know.*

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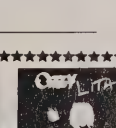
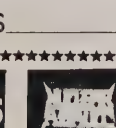
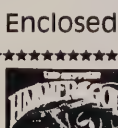
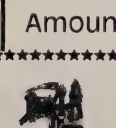
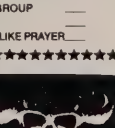
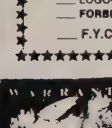
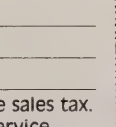
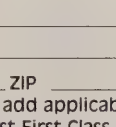
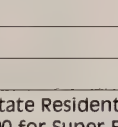
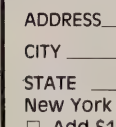
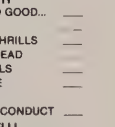
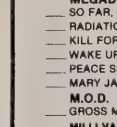
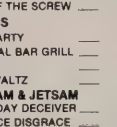
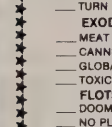
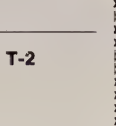
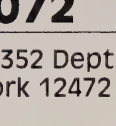
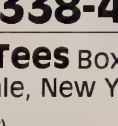
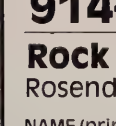
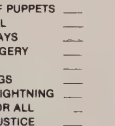
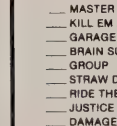
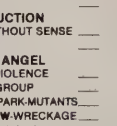
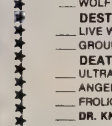
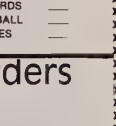
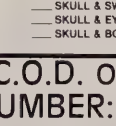
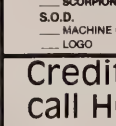
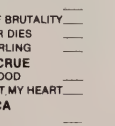
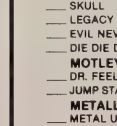
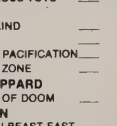
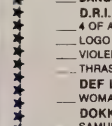
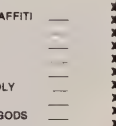
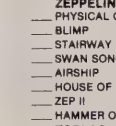
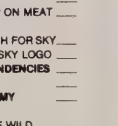
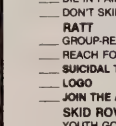
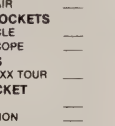
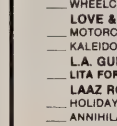
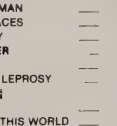
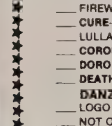
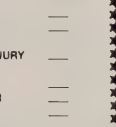
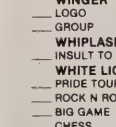
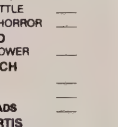
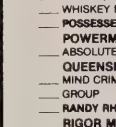
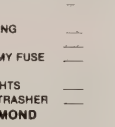
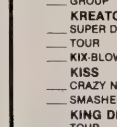
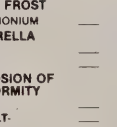
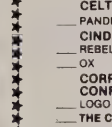
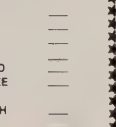
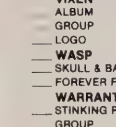
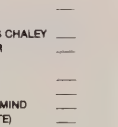
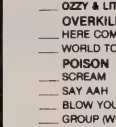
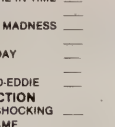
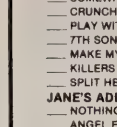
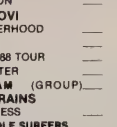
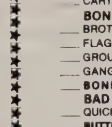
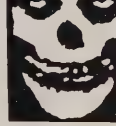
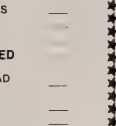
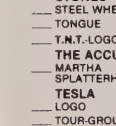
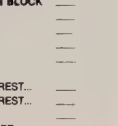
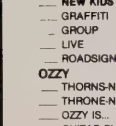
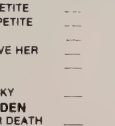
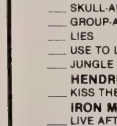
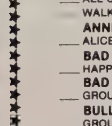
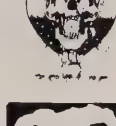
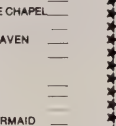
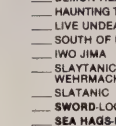
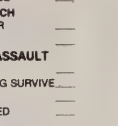
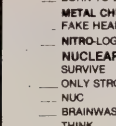
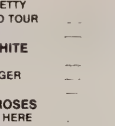
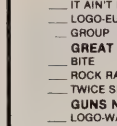
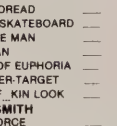
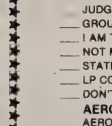
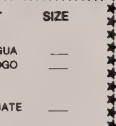
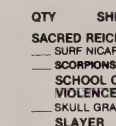
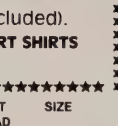
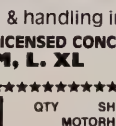
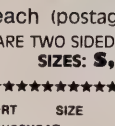
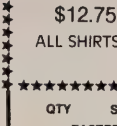
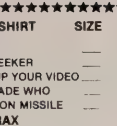
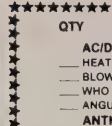
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QTY SHIRT SIZE

AC/DC  
HEAT SEEKER  
BLOW UP YOUR VIDEO  
WHO MADE WHO  
ANGUS-ON MISSILE  
ANTHRAX  
NO FRILLS  
JUDGE DREAD  
GROUP-SKATEBOARD  
I AM THE MAN  
NOT MAN  
STATE OF EUPHORIA  
UP COVER TARGET  
DON'T F. KIN LOOK  
AEROSMITH  
AEROFORCE  
ALL OVER-VACATION  
WALK THIS WAY  
ANNIHILATOR  
ALICE IN HELL  
BAD RELIGION  
HAPPY FACE BIBLE  
BAD ENGLISH  
GROUP  
BULLET BOYS  
GROUP  
CARTOON  
BON JOVI  
BROTHERHOOD  
FLAG  
GROUP-88 TOUR  
GANGSTER  
BONHAM (GROUP)  
BAD BRAINS  
QUICKNESS  
BUTTHOLE SURFERS  
CELTIC FROST  
PANDEMONIUM  
CINDERELLA  
REBEL  
OX  
CORROSION OF  
CONFORMITY  
LOGO  
THE CULT  
WOLF  
FIREWOMAN  
CURE-FACES  
LULLABY  
CORONER  
DORO  
DEATH - LEPROSY  
DANZIG  
LOGO  
NOT OF THIS WORLD  
DANGEROUS TOYS  
D.R.I.  
4 OF A KIND  
LOGO  
VIOLENT PACIFICATION  
THRASH ZONE  
DEF LEPPARD  
WOMAN OF DOOM  
DOKKEN  
SAMURAI-BEAST EAST  
WOLF  
DESTRUCTION  
LIVE WITHOUT SENSE  
GROUP  
DEATH ANGEL  
ULTRA VIOLENCE  
ANGEL-GROUP  
FROLIC PARK-MUTANTS  
DR. KNOW-WRECKAGE  
DIRTY LOOKS  
TURN OF THE SCREW  
EXODUS  
MEAT PARTY  
CANNIBAL BAR GRILL  
GLOBAL  
TOXIC WALTZ  
FLOTSAM & JETSAM  
DOOMSDAY DECEIVER  
NO PLACE DISGRACE  
LOGO-SKULL  
FORBIDDEN-EVIL  
F.Y.C.

QTY SHIRT SIZE

FASTER PUSSYCAT  
IT AIN'T PRETTY  
LOGO-EURO TOUR  
GROUP  
GREAT WHITE  
BITE  
ROCK RANGER  
TWICE SHY  
GUNS N ROSES  
LOGO-WAS HERE  
CROSS-APPETITE  
SKULL-APPETITE  
GROUP-APPETITE  
LIES  
USE TO LOVE HER  
JUNGLE  
HENDRIX  
KISS THE SKY  
IRON MAIDEN  
LIVE AFTER DEATH  
SOMEWHERE IN TIME  
CRUNCH  
PLAY WITH MADNESS  
7TH SON  
MAKE MY DAY  
KILLERS  
SPLIT HEAD-EDDIE  
JANE'S ADDICTION  
NOTHING SHOCKING  
ANGEL FLAME  
GROUP  
KREATOR  
SUPER DIVING  
TOUR  
KIX-BLOW MY FUSE  
KISS  
CRAZY NIGHTS  
SMASHER TRASHIER  
KING DIAMOND  
TOUR  
WHEELCHAIR  
LOVE & ROCKETS  
MOTORCYCLE  
KALEIDOSCOPE  
L.A. GUNS  
LITA FORD-XX TOUR  
LAZARUS  
HOLIDAY  
ANNIHILATION  
MISFITS(1 SIDED)  
SKULL  
LEGACY OF BRUTALITY  
EVIL NEVER DIES  
DIE DIE DARLING  
MOTLEY CRUE  
DR. FEELGOOD  
JUMP START MY HEART  
METALLICA  
METAL UP  
DAMAGE, INC.  
MASTER OF PUPPETS  
KILL EM ALL  
GARAGE DAYS  
BRAIN SURGERY  
GROUP  
STRAW DOGS  
RIDE THE LIGHTNING  
JUSTICE FOR ALL  
DAMAGE JUSTICE  
MEGADETH  
SO FAR, SO GOOD...  
RADIATION  
KILL FOR THRILLS  
WAKE UP DEAD  
PEACE SELLS  
MARY JANE  
M.O.D.  
GROSS MISCONDUCT  
MILLI VANELLI  
MARTICA-GROUP  
MR. BIG  
MADONNA-LIKE PRAYER

QTY SHIRT SIZE

MOTORHEAD  
BORN TO LOSE  
METAL CHURCH  
FAKE HEALER  
NITRO-LOGO  
NUCLEAR ASSAULT  
SURVIVE  
ONLY STRONG SURVIVE  
NUC  
BRAINWASHED  
THINK  
NEW KIDS ON BLOCK  
GRAFFITI  
GROUP  
LIVE  
ROADSIGN  
OZZY  
THORNS-NO REST...  
THRONE-NO REST...  
OZZY IS...  
GUITAR PLAYER  
OZZY & LITA  
OVERKILL  
HERE COMES CHALEY  
WORLD TOUR  
POISON  
SCREAM  
SAY AHH  
BLOW YOUR MIND  
GROUP (WHITE)  
GROUP (BLACK)  
WHISKEY BOTTLE  
POSSESSED-HORROR  
POWERMAD  
ABSOLUTE POWER  
QUEENSRYCH  
MIND CRIME  
GROUP  
RANDY RHOADS  
RIGOR MORTIS  
DIE IN PAIN  
DON'T SKIMP ON MEAT  
RATT  
GROUP-REACH FOR SKY  
REACH FOR SKY LOGO  
SUICIDAL TENDENCIES  
LOGO  
JOIN THE ARMY  
SKID ROW  
YOUTH GONE WILD  
SCORPIONS-LOGO  
S.O.D.  
MACHINE GUN  
LOGO

QTY SHIRT SIZE

SACRED REICH  
SURF NICARAGUA  
SCORPIONS-LOGO  
SCHOOL OF VIOLENCE  
SKULL GRADUATE  
SLAYER  
DEMON HEAD  
HAUNTING THE CHAPEL  
LIVE UNDEAD  
SOUTH OF HEAVEN  
IWO JIMA  
SLAYTANIC  
WEHRMACHT  
SLAYTANIC  
SWORD-LOGO  
SEA HAGS-MERMAID  
STONES  
STEEL WHEELS  
TONGUE  
T.N.T.-LOGO  
THE ACCUSED  
MARTHA  
SPATTERHEAD  
TESLA  
LOGO  
TOUR-GROUP  
VIXEN  
ALBUM  
GROUP  
LOGO  
WASP  
SKULL & BAND  
FOREVER FREE  
WARRANT  
STINKING RICH  
GROUP  
WINGER  
LOGO  
GROUP  
WHIPLASH  
INSULT TO INJURY  
WHITE LION  
PRIDE TOUR  
ROCK N ROAR  
BIG GAME  
CHESS  
ZEPPELIN  
PHYSICAL GRAFFITI  
BLIMP  
STAIRWAY  
SWAN SONG  
AIRSHIP  
HOUSE OF HOLY  
ZEP II  
HAMMER OF GODS  
ZORLAC (METALLICA)  
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SKULL & EYEBALL  
SKULL & BONES

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*Love in an elevator  
Livin' it up when I'm goin' down  
Love in an elevator  
Lovin' it up 'til I hit the ground.*

*Jacki's in the elevator  
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She said can I see you later  
And love you just a little more.*

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And have you home by five.*

*Love in an elevator  
Livin' it up when I'm goin' down  
Love in an elevator  
Lovin' it up 'til I hit the ground.*

*In the air, in the air  
Honey one more time now it ain't  
fair  
Love in an elevator  
Lovin' it up when I'm goin' down.*

*Love in an elevator  
Lovin' it up when I'm goin' down  
Love in an elevator  
Lovin' it up when I hit the ground.*

*I'm gonna be a penthouse pauper  
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I'm gonna be a real fast talker  
And have me a love affair.*

*Gotta get my timin' right  
It's a test that I got to pass  
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And kiss your sassafras.*

*Love in an elevator  
Lovin' it up when I'm goin' down  
Love in an elevator  
Livin' it up when we hit the  
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*In the air, in the air  
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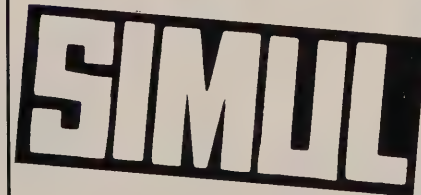
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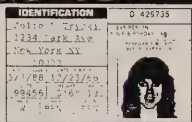
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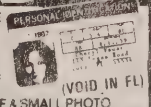
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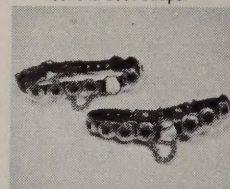
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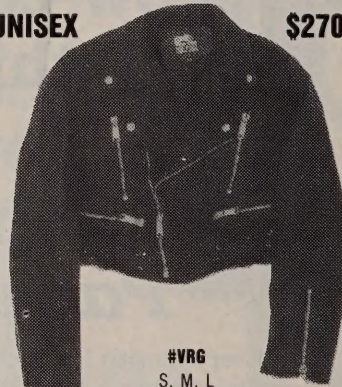
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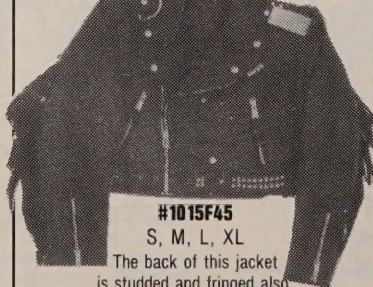


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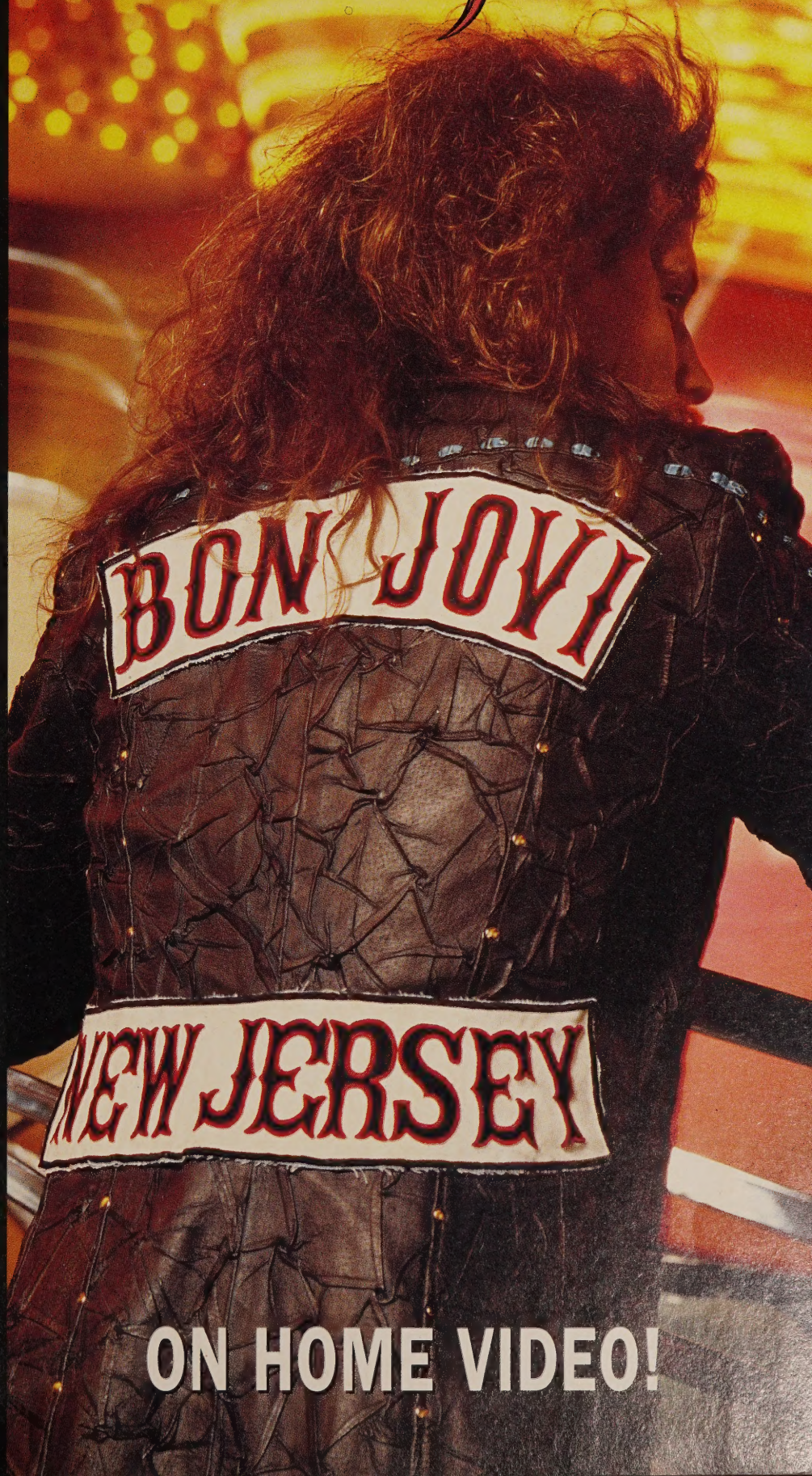
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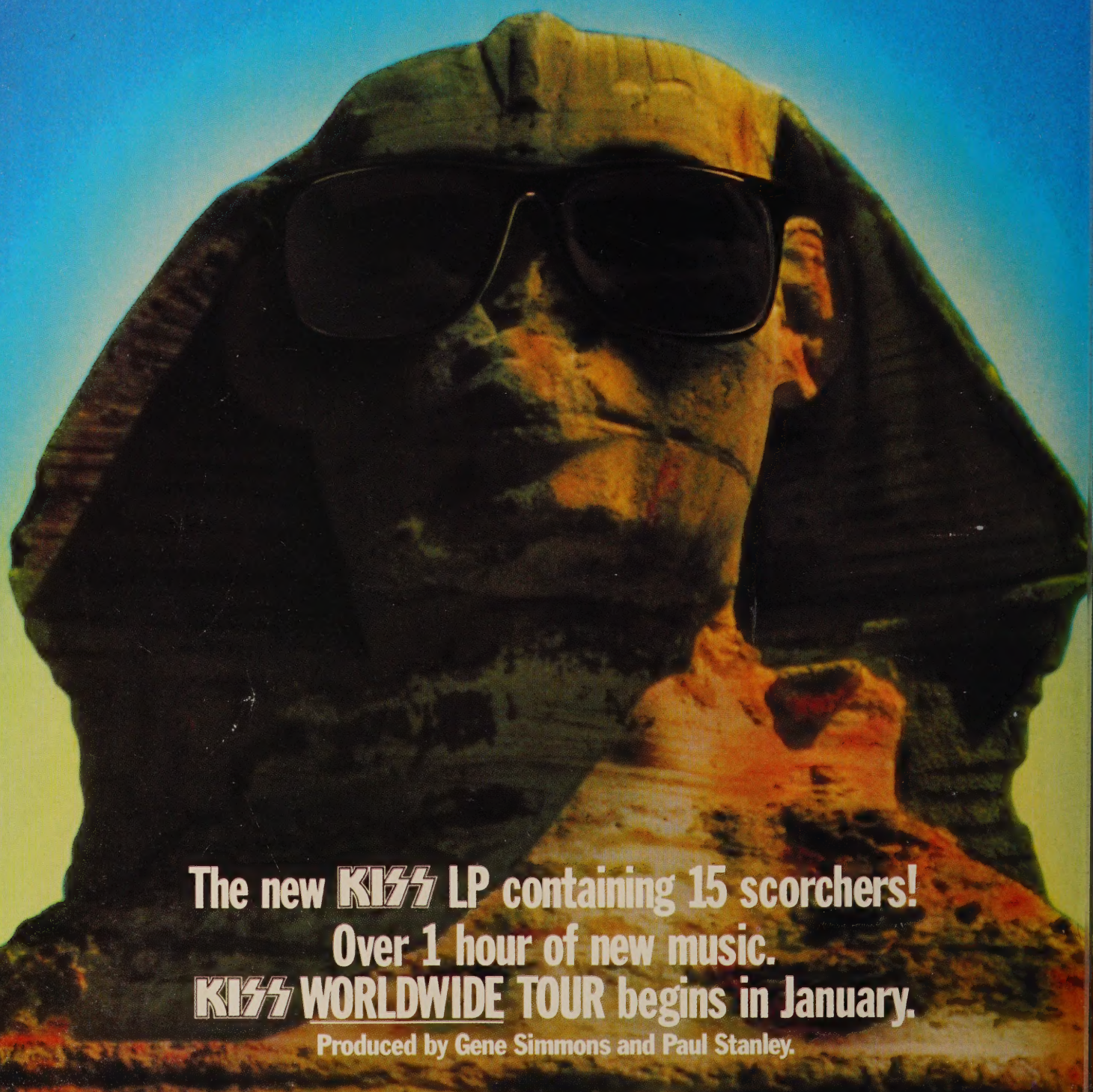
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Produced by Gene Simmons and Paul Stanley.

**IT'S ONLY GONNA GET HOTTER... NO RELIEF IN SIGHT**



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